

Brennan Translation

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## THE TAIJI MANUAL OF YAO FUCHUN & JIANG RONGQIAO

Posted on May 4, 2016 by Paul Brennan

太極拳講義

TAIJI BOXING EXPLAINED

姚馥春 姜容樵 合編

by Yao Fuchun & Jiang Rongqiao

[published by 上海武學書局 Shanghai Martial Studies Press, 1930]

[translation by Paul Brennan, May, 2016]

太  
極  
拳



太極拳

*Taiji Boxing*

– [calligraphy by 蔣中正 Jiang Zhongzheng]



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姚馥春近影

Portrait of Yan Fuchun



姜容樵近影

Portrait of Jiang Rongqiao

自  
強  
之  
道

蔣中正

自強之道

*The way of strengthening the self.*

蔣中正

– [calligraphy by] Jiang Zhongzheng

維國根本  
李景林題



維國根本  
*The foundation of our nation.*  
李景林題  
– calligraphy by Li Jinglin

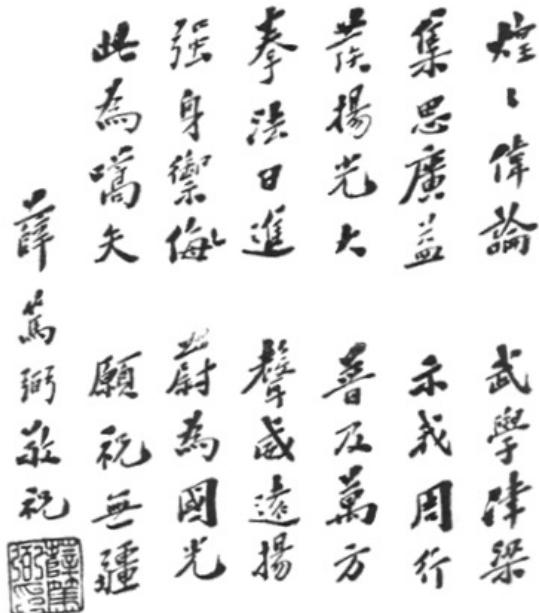
精誠無間  
百折不回  
是謂大勇  
尚武進德會  
于右任題

精誠無間  
百折不回  
是謂大勇  
*When your sincerity is consistent,  
you will never be swayed by any setbacks.*

*This is what courage is.*

尚武進德會于右任

– [calligraphy by] Yu Youren of the “Esteeming the Martial for the Advancement of Virtue” Association



煌之偉論	武學津梁
集思廣益	示我周行
羲揚光大	普及萬方
拳法日進	聲威遠揚
強身禦侮	蔚為國光
此為嚆矢	願祝無疆

*To illuminate great principles, martial studies are a great aid.*

*The pooling of knowledge will show us the way.*

*Carrying them forward and spreading them everywhere,  
boxing arts are daily on the rise, their prestige reaching far and wide.*

*They strengthen our bodies and help us resist aggression, enriching our national glory.*

*Here is my rallying cry. My hopes for these arts are boundless.*

薛鶯彌敬祝

– [calligraphy by] Xue Dubi, with respectful wishes



我武維揚

"Our martial prowess is on the rise." [Book of Documents, document 28]

李濟深

– [calligraphy by] Li Jishen



發揚國術精神以周強國強民

*By promoting martial arts,  
spirit is everywhere,  
bolstering the nation and the people.*

李希賢

– [calligraphy by] Li Xixian



國術是國民之魂

*Martial arts are the soul of the people.*

黃柏年題

– calligraphy by Huang Bonian

## 李序

PREFACE BY LI JINGLIN

太極拳一書。當世著述者數家。今姚君馥春。余門人姜君容樵。有太極拳之著作。余翻閱一過。知兩君用意周到。嘉惠後學之深心為無窮也。今之人輒曰。柔能克剛。又曰太極柔中之柔也。然柔何以克剛。及柔之義意何在。雖古人文歌。與王宗岳先生亦曾言之。然初學之士。未必輒能領悟。今兩君逐章註釋。論理明顯。即此可見兩君太極之功。已臻上乘。而學者日手一編。循序漸進。不致有躐等躁進之錯。誠國術界之指南針也。太極拳之真義。及打手之作用。發揮無遺。武術公開洵盛事也。

中華民國十八年十一月四日廣川李景林序於武林客次

Presenting Taiji Boxing in a book has been done by several experts in recent times, and now Yao Fuchun and a student of mine, Jiang Rongqiao, have authored one. Upon browsing through it, I understood their purpose thoroughly, the limitless extent of their deep concern for benefiting the next generation of students.

Nowadays, people always say that softness can defeat hardness, and that within Taiji's softness there is softness [hardness]. How exactly does softness defeat hardness? And what is the meaning of softness anyway? Although this was explained in the old boxing songs by Wang Zongyue, beginning students will not necessarily be able to understand, and so these gentlemen have supplied a commentary with the text [in Chapter Ten] that will make

these principles more clear.

From this can be seen that the Taiji skill of these two men is already at a high level. But it is up to you as the student to study a section each day and proceed step by step, without making the mistakes of skipping steps or being in a rush to get ahead. It shall truly be a compass within the martial arts world. The authentic concepts of Taiji Boxing and the usages of playing hands are elaborated in full. For the martial arts public, this is a great event indeed.

— written by Li Jinglin of Guangchuan [in Zaoqiang county, Hengshui prefecture, Hebei] at the Martial World Guesthouse, Nov 4, 1929

## — 張序

### PREFACE BY ZHANG ZHANKUI

前月。余應浙省國術攷試大會電召。由津之杭。過滬時。適遇門人姜容樵君。出所著形意雜式捶。勺序於余。卽書而歸之。迨試畢返滬。而姜生與姚馥春君。合著之太極拳。講義又復脫稿。披覽一過。見其內容豐富。樹義精當。不尚詭示異。不樂易匿難。道人以所不肯道者。悉書載入書中。國術公開。洋洋大觀。余知是書之出。足為闡明國技。保存國粹。闢一新紀元。於是乎序。

中華民國十八年十二月五日河間兆東張占魁序

Last month, I responded to a telegram inviting me to a conference for the Zhejiang martial arts examinations. I then left from Hangzhou and arrived in Shanghai, whereupon I bumped into my student, Jiang Rongqiao, who had published *Xingyi Mixed-Posture Set* [1929 – which contains a bio of Zhang, who was Jiang's Xingyi and Bagua teacher], and he urged me to write a preface for this book. I took it home, gave it a readthrough, and then when I came back to Shanghai, my pupil Jiang and Mr. Yao Fuchun, who have co-authored this book of Taiji Boxing, had completed the manuscript.

Upon opening it, one notices that its contents are abundant. It is cultivated, righteous, refined, and proper. It does not try to be something unique, nor does it delight in using obscure language. It shares with people what has not been shared. With what is so knowledgeably presented in this book, our martial arts are spread to the public in a very grand way indeed. I know that when this book comes out, it will serve to clarify our martial arts and preserve our national culture, initiating a new era, and I have made these words in honor of that.

— written by Zhang Zhankui, called Zhaodong, of Hejian, Dec 5, 1929

## — 李序

### PREFACE BY LI LI

道家於吾人之靈識。有元神識神之別。元神者。卽先天自然清陽之靈覺也。儒家謂之道心。佛家謂之覺性。識神者。卽後天習俗。濁陰之知識也。儒家謂之人心。佛家謂之識性。故人心惟危。道心惟微。危微之間。別之不易。道家於靜坐丹臺。默會玄機時。不得着絲毫之識神。自見月照千江。天清萬里。一片陽和。春滿閨苑。此先天來復。掃盡陰滓。元神用事也。苟任識神。雖鵠巢貫頂。蘆芽穿膝。仍是蒸砂成飯畫餅充飢。徒然枯坐蒲團。無濟於事。而拳學亦猶是也。內家武當派之太極拳。其練習時。純任自然。不尚氣力。尚氣則滯。尚力則拙。滯拙之氣力。氣為濁氣。力為浮力。猶識神也。不尚氣則濁氣沈。氣沈則呼吸和。先天之元氣生。不尚力則浮力泯滅。神意匀。先天之元力展。元氣元力。猶元神也。且武當派太極拳之祖。為三丰真人。張其姓。名君實。字全一。遼東懿州人。人號張邋遢。原為道家一代之宗師。範於明史。彰明可考。故其拳法。合於道學。宜於養生。全以丹法而

運用於拳法。有百利而無一害。崇先天而黜後天也。是以名之曰太極。太極生於無極。為動靜之機。陰陽之母。任天地之自然。補日月之盈仄。貫以一理。變化萬端。不獨為經世者所必學。亦為超世派所宜知。容樵先生太極拳書成。經世者。固當視為供璧。即超世派。亦當藉為梯航也。

己巳秋仲鄧山劍陽子李蠱謹識於玉真白雲仙史樓

Daoism is our spiritual intelligence. There is a distinction between primal spirit and conscious spirit. Primal spirit is innate nature, instinct associated with the clarity of the active aspect. Confucianists call it the “philosophical mind”. Buddhists call it the “perceiving self”. Conscious spirit is acquired habit, knowledge associated with the vagueness of the passive aspect. Confucianists call it the “material mind”. Buddhists call it the “thinking self”.

Thus it is said [*Book of Documents*, document 3]: “The material mind is crafty. The philosophical mind is subtle.” The difference between “crafty” and “subtle” is not an easy distinction. Daoists sit in meditation to boost their elixir. While silently contemplating deep mysteries, they do not give way to the slightest bit of conscious spirit. They naturally gain “sight” of moonlight gleaming on every river, clear sky stretching away in every direction, scenery in sunny harmony, a blooming springtime in paradise. This is the innate nature being restored, sweeping away all murky residue in favor of the presence of primal spirit.

If you are relying on conscious spirit, then although the “magpie’s nest reaches to your headtop” or the “reed sprout passes through your knee” [poetic descriptions of the movement of energy as it gets trained], then it would be no better than steaming sand for your meals, or trying to eat a drawing of a cake to relieve hunger, for if you merely sit bored on a cushion, it will not amount to anything. The same is true in learning boxing arts.

When practicing Taiji Boxing, from the internal school of Wudang, there has to be a pure naturalness, no emphasis on either emotion or effort. If there is emotion, there will be hesitation. If there is effort, there will clumsiness. The hesitation and clumsiness of emotion and effort renders your energy impure and your power unstable. This is similar to conscious spirit. Emotionless, your impure energy will be sunk down, and thus your breathing will be harmonious, and innate primal energy will be generated. Effortless, your unstable power will be quelled, and thus your intention will be evened out, and innate primal strength will be developed. Primal energy and primal strength are similar to primal spirit.

The founder of Wudang’s Taiji Boxing was “Zhang Sanfeng from Yi Prefecture in Liaodong. He was also called Junbao, or Quanyi. People called him ‘Zhang the Slob’.” As the Daoist master of his generation, he is thus mentioned in *Ming History* [chapter 299 – bios, part 187], which also noticeably describes his capacity for longevity. Therefore his boxing art conforms to Daoist learning and is suitable for cultivation. It entirely uses elixirist methods to exercise the boxing methods. It has countless benefits and not a single harm. It reveres innate nature and dismisses acquired habit. That is why it is called “taiji”.

“Taiji [grand polarity] is born of wuji [nonpolarity]. It is the manifestation of movement and stillness, and the mother of yin and yang [the passive and active aspects].” It relies on the natures of sky and ground, the cycles of sun and moon, which are imbued with a single principle: constant change. It is not only those who live in the material world that need to study this art, those who wish to transcend the world should also understand it. Now that Jiang Rongqiao’s Taiji Boxing book is completed, those who live in the world should regard it as a supply of gems, and those transcending the world should make use of it to take the trip.

– respectfully written by swordsmen Li Li of Maoshan at the “Princess Yuzhen – The White Cloud Immortal” Lodge, 2nd month of autumn, 1929

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魯序

PREFACE BY LU JINGXIAN

吾輩青年。寸陰是惜。欲求可以健百骸和血脈。而又甚合養生之道。習之既久。有百利而無一害。小之可以強身。大之可以強民強國。其術惟何。其惟太極拳乎。太極拳。是武當門徑之一。傳之張三丰。其人不修邊幅。故別號邋遢。得道終南。成功武當。元英宗。敕封通微顯化真人。故太極拳。直與道合。吐納丹田精髓而化為氣。舉止輕舒。柔內含、剛。功成圓到。能使金光煥發。余隨吾師姚馥春。習己年餘。初習時。肩不鬆。胸不含。不能知丹田。丹田不提。不能知虛實。不覺若何興趣。經吾師津津樂道。誨人不倦。個中三昧。幸得領略。今吾師。與師叔姜容樵。合編是書。發揮數十年之心得。道人之所未道。付之梨棗。以備後學之參攷。循是以求。斯不致誤入崎途矣。敢以為習斯技者告。

### 民國十八年九月槎溪魯景賢序於滬寓

Our youth is all too brief, and so we desire to invigorate our bones and blood. But there is a method in strong accord with cultivating health. If it is practiced for a long time, there are countless benefits and not one harm. On a smaller scale, it can strengthen the body. On a larger scale, it can strengthen the people and the nation. Which art is this? It is Taiji Boxing.

Taiji Boxing is a method from Wudang passed down from Zhang Sanfeng, a man with a slovenly look who was therefore dubbed “The Slob”. He obtained the Way in the Zhongnan Mountains, then succeeded with it at last at Mt. Wudang. The Yuan Dynasty emperor Yingzong [Gegeen Khan] gave him the title of “The Comprehending-the-Profound Demonstrating-Transformation Perfected Man.” Therefore Taiji Boxing conforms directly to Daoism, with its breathing exercises focused on the elixir field to transform essence into energy. It lightens one’s bearing, contains hardness within softness, and is so well-rounded that it can give one a kind of glow.

I have learned the art from my teacher Yao Fuchun and have practiced it for several years. In the beginning of the training, my shoulders would not loosen, my chest would not stay in, I could not sense my elixir field, which would not awaken, nor could I understand emptiness and fullness, and so I began to lose interest. But because my teacher talks about these things with such enthusiasm, teaching tirelessly, and has himself mastered it, I finally achieved realization.

Now my teacher and his fellow student Jiang Rongqiao have collaborated to produce this book, making use of decades of experience to show people what has not yet been shown. It will soon be on its way to the printers so that students will have a reference work to abide by to keep them from going astray. I am confident that practitioners of this art will find it informative.

— written by Lu Jingxian of Chaxi [in Hunan] during a stay in Shanghai, Sep, 1929

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### 孫序

#### PREFACE BY SUN YUNPU

周禮教國。子以六藝。射御與禮樂並重。自興邦立業。開拓疆土。莫不首推武功。即以個人言。求能以自衛。必須強身。此人類生存競爭之道也。吾國國術。夙著偉績。傳人代有。迨重文輕武之習成。士大夫相率鄙夷之。遂陵替以至於今。振興無自。歐化東漸。國勢日衰。有識之士。知非有體魄健強之國民。不能挽救。乃竭力提倡國術。而數千年湮沒不彰之環寶始漸有闡發之機矣。芸素體弱。而性喜武術。初從遵化名家。譚成瑞先生遊。略窺門徑。後改習太極形意。拜同郡姚馥春先生為師。滋滋兀兀。數載於茲。雖未得其神妙。覺有裨益於心身者。實非淺鮮。緣太極形意。兩派拳術。純乎正氣。順天法地。一出自然。不強迫。不劇烈。不論男女老幼。均可練習。苟臻上乘。防身禦侮。綽有餘裕。其次亦足以却病延年。尤非尋常拳術。所可比擬。但此拳向憑師傳。並無書本。近來坊間雖有此書。則又動作崎異。詮解不明。讀者憾焉。吾師馥春先生。有鑒於斯。爰與師叔姜容樵先生。以數十年經驗。合編此書。公諸當世。所有全部動作。皆攝影附入。文字淺鮮。解釋詳明。洵為學者空前之善本。用贅數語。介紹於海內同志。非敢奉是為書圭臬。緣斯本乃兩先生苦功經驗所得。實與太極之旨趣合也。謹序。

### 中華民國十八年十二月五日遵化孫芸圃識於海上

The *Rites of Zhou* teaches the nation. Among the Six Arts, its author gave archery and charioeering equal importance to ceremonies and music. This is because to establish a country or expand its territory, nothing has really been more effective than military accomplishment. Everyone agrees that to be able to defend oneself, one must strengthen one's body. In the human struggle for existence, that is just the way it is.

Our nation's martial arts have long been recorded in terms of great feats and were passed down through the generations, but once it became customary to consider literary arts of more importance than martial ones, scholars one after another sneered at the martial. These arts have consequently been in such decline up to our time that there is hardly anything left to work with. As Westernization spreads ever more eastward, the state of our nation grows worse by the day. But there are men of vision who understand that without a strong and healthy populace, we cannot be saved, and so they do their utmost to promote martial arts. After thousands of years of falling into oblivion, the time has come for these treasures to be increasingly revealed.

I had always been weak, but I had a fondness for martial arts, and so I began to learn from Tan Chengrui, a noteworthy teacher in Zunhua, from whom I gained some slight understanding. Later I switched to practicing Taiji and Xingyi, giving obeissance to another local teacher, big and bald Yao Fuchun, who I have learned from for many years up to today. Although I have not yet mastered his material, I feel I have gained benefits to both mind and body which are not at all meager. This is because the two boxing arts of Taiji and Xingyi are based purely in vital energy and emerge from naturalness, in accordance with the sky and modeled after the ground. There is no forcing, no straining. Regardless of man or woman, young or old, all can practice. If you attain a high level, these arts are more than sufficient for defending the self and repelling bullies, and they are also enough for preventing illness and prolonging life. They certainly cannot be compared to ordinary boxing arts.

However, these arts have relied more on personal instruction rather than written texts. Bookshops have recently been stocking these kinds of books, but the movements are odd, and the interpretations and explanations are not clear, to the pity of the reader. In view of this, my teacher Yao Fuchun and his fellow student Jiang Rongqiao have made use of their decades of experience, collaborating in making this book to share with the world. With the movements are included photographs and simple text giving clear explanations. Truly it is an unparalleled book for students. I have made these extra words to introduce it to my comrades throughout the nation. I would not presume to say the book will set the gold standard for such books, but it comes from the painstaking efforts of its two authors and genuinely conforms to the objectives of Taiji, and so I write this sincerely.

— written by Sun Yunpu of Zunhua, Feb 5, 1929, in Shanghai

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### 姚序

#### PREFACE BY YAO FUCHUN

國術本中華之特產。秦漢以降。代有傳人。清末重文。弁髦斯道。致強民強國之拳術。一落千丈。思之良堪慨嘆。觀夫三島之武士道。僅得吾國蹠跤之皮毛。且勝強俄。而雄視於大陸。況我國固以拳術名全球乎。特患不能真實提倡耳。余幼年體素弱。顧好治技。研習數年。迄無所成。後遇徐明德先生。習連環綿掌。稍窺門徑。民元以前。遇保定湯君士林。湯為許占鰲先生之弟子。於形意八卦太極。均有獨到。於是約吾友姜君容樵。同學太極於湯君。並得湯君贊許。結為金蘭。逾年湯君姜君。先後他去。繼之者倪成玉先生。倪亦許之弟子。後又遇張兆東先生。學形意八卦。復去而之津。隨李存義先生。朝夕研練。間得韓慕俠劉錦卿。諸先生指導。獲益良非淺尠。客歲來滬。遍謁大江以南諸老名宿。得覩溫台派之太極。並彼此研究。蓋河南陳家溝子之嫡傳也。許先生得自廣平陳姓。亦受自

河南。然許非入室所傳。乃以友誼互相授受者也。余師事兆東先生十餘年。幸得先生允許列為門牆。快何如之。近吾友姜君容樵。約余合編太極拳。爰將譜中訣竅。與姜君討論數十次。斟酌損益。公君於世。至其間有未盡善者。尚祈海內同志。進而教之幸甚。

### 中華民國十八年十一月四日遵化姚馥春序文春申

Martial arts are a Chinese specialty. They were passed down through the generations ever since the Qin and Han Dynasties. But by the end of the Qing Dynasty, the emphasis was on literary arts, and so these systems were deemed useless, with the result that boxing arts, which can strengthen the people and the nation, have fallen into decline. I sigh with regret when I consider Japanese bushido, which is merely based on a superficial understanding of our own wrestling, and yet it made them triumphant over Russia [during the Russo-Japanese War of 1904–1905]. As it has made them dominant over the continent, surely we should use our boxing arts to become renowned through the whole world. My particular worry is that we prove unable to properly promote these arts.

When I was young, my body was pale and weak. I researched into medical solutions for many years without success. Then I met Xu Mingde, who practiced Continuous Silken Palms, of which I gained a small understanding. In 1912, I met Tang Shilin of Baoding, a student of Xu Zhan'ao who has made great achievements in Xingyi, Bagua, and Taiji. I consequently was introduced to Jiang Rongqiao, my fellow student under Tang. We were both commended by Tang and became sworn brothers. After a year, Tang and Jiang each had to travel elsewhere, and so I continued by learning from Ni Chengyu, another student of Xu Zhan'ao. Later I also met Zhang Zhaodong, from whom I learned Xingyi and Bagua. Then I went to Tianjin and learned from Li Cunyi, training from morning to night. During that time, I met Han Muxia and Liu Jinqing, who both gave me guidance from which I have received no small benefit.

Last year, I came to Shanghai. Everywhere there are famous teachers who have come south of the Yangtze. There are many styles of Taiji on display and teachers are researching together. For instance, there is the transmission from the Chen Family Village of Henan. Xu had learned the Guangping version of the Chen heritage [i.e. Yang Style] as well as the Henan version. Though he did not end up specializing in the Henan version, it was nevertheless shared with him out of friendship. I learned from my teacher Zhang Zhaodong for more than ten years and was very happy for his openness toward my learning from other teachers.

Recently my colleague Jiang Rongqiao invited me to collaborate on a Taiji Boxing book. We went through the secrets within manuals, discussed them over and over, and considered the best means of presenting them to the world. Wherever this book proves inadequate, we hope our comrades throughout the nation will do us the good favor of coming forward and giving us corrections.

— written by Yao Fuchun of Zunhua [in Hebei], Nov 4, 1929, in Chunshen [a neighborhood in Shanghai]

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### 姜序

#### PREFACE BY JIANG RONGQIAO

余之習太極。始於民元。時與遵化姚君馥春同習。授者為好友湯君士林。湯君為定縣許占鰲先生之高足弟子。其造詣獨深。姚君嗜技如命。得斯術研習十八年。未嘗間斷。遂得盡窺堂奧。而形意八卦。亦皆獨到蓋形意。八卦。與太極而分為三。合而為一也。余則因環境逼迫。輟練者再。猶憶數年前。遇吾師芳辰先生。日相過從。于武當劍。太極拳之道。循循善誘。不憚煩瑣。蓋吾師為張三丰祖師。十三世嫡傳。為人和藹可親。足為治技者之楷則。余竊私淑數年。幸於本年。得先生允許。收為門下。自是當勤苦練習。冀有所得。然至今日。僅稍明其中之理與法。至其精妙神化。以意度之。再練二十年。恐亦未敢言也。雖然余友姚君。頗能道其要竅。遂邀姚君。共同編輯。藉資

參攷。而廣流傳。竊嘗謂斯術。為內家正宗。道家謂之氣合術。與外家有別。外家以肉體支配武術。此則以精神支配肉體。練習時。毫不用力。純以神行。鬆背窒肩。含胸沉氣。凝結心力。一意斂神。由靜而動。無為而成。一旦豁然貫通。無不從心所欲。所謂練神還虛者是也。茲將太極之源流。系統。天然之內功。魂魄。形意。八卦。太極合一說。太極長拳說。四忌八要。功用。秘訣。太極與他拳之比較。拳式一覽表。太極拳歌。路綫圖。太極拳全部講義。太極拳譜釋義。凡關於太極拳者。無不搜羅殆盡。以公諸同好。雖不敢謂識塗之老馬。或亦為初學之津梁。第慮學識譸陋。掛一漏萬。在所難免。甚願海內同志。不吝賜教。時錫南針。倘有一得。容當於太極長拳中補之。是為序。

### 中華民國十八年月九滄縣姜容樵序於海上尚武進德會

I started learning Taiji in 1912. At that time, I was practicing alongside Yao Fuchun of Zunhua, instructed by our good friend Tang Shilin. Tang is a top student of Xu Zhan'ao of Ding Prefecture [in Hebei] and his attainments are uniquely profound. Yao is obsessed with this art like it is his destiny and has practiced it for the last eighteen years without a break, and thus he has achieved a deep understanding, equally so in Xingyi and Bagua. This is because Xingyi, Bagua, and Taiji are three distinct arts that merge into the same thing.

My circumstances on the other hand compelled me to stop the training and then return to it later. I still remember meeting Li Jinglin for the first time several years ago. He was kind enough to give me daily instruction in Wudang Sword and Taiji Boxing. A methodical and tireless teacher, he is a thirteenth-generation inheritor of the teachings of Zhang Sanfeng, a very amiable man, and a model practitioner. I had studied on my own for several years, but fortunately this year I have been accepted as his formal student. I have since been practicing diligently and hope to gain by it, but at present I have only a slight understanding of his principles and methods of his art. As for its subtler and more magical quality, I can only contemplate it, and I fear that after another twenty years of practice I may still not yet feel I am in any position to discuss it. However, my colleague Yao is very capable in explaining the tricks of the art, and so I have invited him to collaborate with me in producing a reference work to be widely circulated.

I have heard that this art is an authentic example of the internal school. Daoists consider it an energy-accordance art, distinct from the external school. Whereas the external school emphasizes muscle in building martial skill, this art uses spirit to dominate muscle. When practicing, use no exertion at all, act purely by way of spirit, loosen your back and drop your shoulders, contain your chest and sink your breath. Combine mental and physical by focusing on gathering spirit. Let movement be based in stillness, doing through not doing. A moment will come when it suddenly all makes sense, and everything will happen as you wish. This is called “training the spirit and returning to a state of emptiness”.

In this book is presented [in Chapter One:] Taiji's origin and development; its natural internal skill; its secrets of function; a look at its “soul”; the concept of Xingyi, Bagua, and Taiji being united as one; an explanation of long boxing; [in Chapter Two:] the four prohibitions and eight requirements; comparison to other boxing arts; list of posture names; the solo set in verse form; movement charts; [in Chapters Three—Eight:] explanations for the full solo set; [in Chapter Nine: pushing hands scenarios;] [in Chapter Ten:] explanations to the *Taiji Boxing Manual*.

Materials on the subject of Taiji Boxing have been exhaustively gathered to share with all those who have interest. I would not dare to suggest it is the comprehensive knowledge of masters, or even the bridge to understanding for beginners. I consider my knowledge to be shallow, and so this book is inevitably lacking to a greater degree than it is providing. I very much hope that my comrades throughout the nation will not hold back their corrections. Whenever they have something to point out, it will help improve these instructions to the Taiji Long Boxing set. Thus I make this preface.

— written by Jiang Rongqiao of Cang County [in Hebei], Sep, 1929, at the “Esteeming the Martial for the Advancement of Virtue” Society

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*TAIJI BOXING EXPLAINED*

## 第一章

### CHAPTER ONE

## 太極始祖張三丰先生傳

### A BIO OF TAIJI FOUNDER ZHANG SANFENG

張三丰字全一。一名君寶字元元。亦號昆陽。關外懿州人。生於北宋。徽宗召之。亂阻不得進。生有異質。鶴髮仙骨。身頑面長。修鬚如蝟。頭挽一髻。髮結如餅。戴斗笠。衣百衲。寒暑不易。當時人呼張邋遢。後人呼為邋遢仙。所啖升斗輒盡。或數月不食。亦自若。相傳真人入中岳。遇呂純陽。鄭六龍。得先天道。太上道。胡元立國。真人鑒於漢族凌夷。衷有所感。遂埋名隱終南。復得火龍真人金丹術。秦淮漁戶沈萬山。樂善好施。真人曾遊戲三昧授沈點石成金之術。卽俗謂沈萬山得聚寶益是也。元末居寶雞金臺觀。至正丙午九月。自言辭世。留偈而逝。士民楊軌山。購棺殮葬。臨窓復活。宣言觀我漢族恢復河山。後入蜀至太和山。結廬玉虛菴。轉徙武當。嘗語土人曰。此山當受朝廷敕修。成祖時果然。真人亦隨衆傭於工。欽差不識。土人亦不識也。該山住持。丹士孫碧雲。受教於真人。成祖召之不赴。以詩詞託碧雲奏聞。真人發明太極拳。武當劍。統名武當派。又名內家。以術授邱元靖。十三傳至穎上陳士鈞。人呼之為劍仙。士鈞傳李芳辰將軍。將軍傳津滬各同志以對劍。至其秘訣。尚未得其人而授之。故今全國之習太極者。要皆真人之遺傳也。

Zhang Sanfeng, given name Quanyi, and called Junbao, Yuanyuan, or Kunyang, was from Yizhou, beyond the eastern end of the Great Wall. He was born during the Northern [Southern] Song Dynasty [1127–1279]. “Emperor Huizong summoned him, but his route was blocked and he could not get through...”

He was born with an unusual nature. He had white hair and the body of an immortal. He was very tall and his face was long. His beard was like a hedgehog, his hair on top was rolled into a bun, tied up like a cake. He wore a bamboo hat and patchwork monk’s vest. He never adjusted his clothes to suit winter or summer in their peak, and so people complained he looked like a slob, and later called him the “Slob Immortal”. He would eat no more than a bowlful, or go several months without eating and never look hungry.

According to tradition, he went to the central mountain [Mt. Song] to meet Lu Chunyang and Zheng Liulong, and obtained from them the Natural Way and the Uppermost Way respectively. Ever since the Yuan Dynasty had been established [in 1271], he saw that the Han race was in decline, and as this affected him personally, he went to Zhongnan incognito, there obtaining the Daoist Huolong’s “golden pill” art. A fisherman on the Qinhui River, Shen Wanshan, was a very benevolent person, and so Zhang, who had by then practiced the alchemy art to perfection, taught it to Shen. From then it was commonly remarked that “Shen Wanshan had obtained great wealth”.

While the Yuan Dynasty was drawing to a close [ending in 1368], he dwelled at Golden Tower View in Baoji. In 1366, ninth month, he said he was going to die, then passed away while chanting. The scholar Yang Guishan, who paid for his coffin and burial shroud, saw him buried and then resurrected, Zhang declaring: “Watch us of the Han race as we recover our land.”

Zhang later went to Sichuan, and upon arriving at Mt. Taihe [Wudang], he built a hut at the Jade Void temple. While wandering around Wudang, it was often being said by the locals: “This mountain has received the royal command from Emperor Yongle to be embellished.” Zhang went along with this and mixed himself in with the rest of the laborers, and neither the imperial messengers nor the locals could recognize him. The elixirist abbot of Wudang, Sun Biyun, received many of Zhang’s teachings. Emperor Yongle summoned Zhang but he would not attend upon him, and poetry was applied for Sun to try to win Zhang over with.

Zhang developed Taiji Boxing and Wudang sword, systematizing what is known as the Wudang school, also known as the internal school. The art was received by Qiu Yuanjing. Thirteen generations later the style came to Chen Shijun, who people proclaimed to be an expert swordsman. Chen Shijun taught it to General Li Fangchen [Jinglin], who has taught the partner sword practice to his colleagues in Tianjin and Shanghai, but all of his skills have not yet been transmitted. Therefore the Taiji that is being practiced all over the nation nowadays was essentially passed down from Zhang.

## 太極拳之源流

### THE ORIGIN & DEVELOPMENT OF TAIJI BOXING

國術本無內家外家之分。特後世之治技者。鉤心鬥角。衒異矜奇。往往欲標榜門戶。而內家外家遂不免劃若鴻溝。而互相水火焉。相傳內家為武當。創自張三丰祖師。外家為少林。創自達摩大師。攷達摩卓錫少室。面壁九年。鑒於僧衆萎靡。創拳法十八手。其法尚服氣。調呼吸。潤臟腑。滋百骸。動中求靜。與道相合。實亦內家之源也。至其徒覺遠上人。擴而充之。至七十二手。然亦不出手此範圍。迨後世治技者日夥。遂皆以少林相號召。於是乃有外家之稱。若太極發明。因其法純任自然。如環無端。動作均極圓活。不用力而長內勁。尤深合易經之理。遂有是名。其流派大別為五。至宋張三丰。乃大昌明。稱鼻祖焉。茲述之如下。一、唐朝許宣所傳者。曰三十七式。傳宋遠橋。二、俞氏所傳者。為先天拳。受自李道子。傳俞清慧。三、韓拱月傳程靈洗。至程氏子孫。名珌者。改名小九天。計十四手。四、殷利亨。所傳者為後天法。傳胡鏡子再傳宋仲殊。共十七式。五、張三丰所傳者。為武當派。(因張居武當山)又名內家拳。三丰之術。為夜夢元帝所授。厥明以單丁殺賊首百人。宋徽宗召之。道梗不得進。明初傳關中王宗。再傳溫州陳州同。至嘉靖間。傳張松溪。張翠山。是名溫台派。俗稱太極十三式。松溪傳四明葉近泉。再傳吳崑山。周云山。單思南。陳貞石。孫繼槎。崑山傳李天目。徐岱岳。再傳余仲波。吳七郎。陳茂宏。雲山傳盧紹岐。貞石傳董扶輿。夏枝溪。繼槎傳僧耳。僧尾。姚石門。柴元明。思南傳王征南。再傳甘鳳池。清初傳山右王宗岳。數傳至河南蔣發。陳長興。長興傳廣平楊露禪。陳耕耘。李白魁。諸人。露禪傳其子。斑侯。健侯。王蘭亭等。斑侯傳萬春。吳鑑泉。全佑。侯凌山。陳秀峯。陳耕耘之子某。以友誼資格。傳定州許占鰲許兼習形意。為郭雲深弟子。占鰲傳湯士林。倪成玉等。健侯傳其子。兆熊。兆清。兆元。兆林。兆祥。劉勝奎。張義。兆熊字少侯。傳田肇麟。尤志學。兆清字澄甫。傳陳微明。武匯川。褚德馨。牛春明。閻仲雁。陳農先。徐苕雪。吳鑑泉。傳徐致一。閻武禹讓郝為楨。亦河南嫡傳。余友孫祿堂得自郝為楨。余與姚君馥春。以友誼關係。皆從湯君士林學。其中微有不同者。郝君所傳。為開合太極。而湯君所傳。特存河南嫡派之長拳。其一卽十三式。余於民二得之。迄今尚未得其要竅耳。拉雜書此。遺漏尚多。容俟他日採實。另行補述焉。

Chinese martial arts are basically divided into the internal school and external school. Over the generations, experts have competed for superiority, showing off their special skills in frequent attempts to prove which school is best. But the distinction between the two is very obvious, like water and fire.

Tradition has it that the internal school comes from Wudang and was founded by Zhang Sanfeng, and that the external school comes from Shaolin and was founded by Damo. Damo is said to have stayed in his small room, facing a wall for nine years. Upon noticing the dispirited condition of the monks, he created the “eighteen hands” boxing method. These techniques emphasized using energy, regulating breath, lubricating the organs, and improving the body as a whole. Seeking stillness within movement, it conformed to Daoist principles, and so it was actually also the basis for the internal school. The monks expanded the art further over the generations, until there were seventy-two techniques. But it drifted beyond its original parameters, later generations of experts constantly adding more to it. Everyone called it Shaolin, but it also became known as the external school.

As for Taiji, its methods are based in pure naturalness. Like an endless circle, the movements are all round and lively. It uses no effort and develops internal power. It deeply conforms to the principles of the *Book of Changes*, the text of which supplies its name. There are five major versions of its origin, the most celebrated being that of Zhang Sanfeng of the Song Dynasty, who has been deemed its founder. The different versions are listed below:

1. Xu Xuanping of the Tang Dynasty taught something called Thirty-Seven Postures. Later it was passed on to Song Yuanqiao.
2. The Yu family taught something called Innate Nature Boxing. It was received from Li Daozi, who taught Yu Qinghui.
3. What Han Gongyue taught to Cheng Lingshen [Lingxi] was later transmitted to a descendant of his, and it

was called Cheng Bi's version. The name was changed to Small Highest Heaven, and it contained a total of fourteen hand techniques.

4. What Yin Liheng taught was the Acquired Nature Method. He taught it to Hu Jingzi, who then passed it on to Zhong Shu of the Song Dynasty, and it contained a total of seventeen postures.

5. What Zhang Sanfeng taught was of the Wudang branch (because he was living at Mt. Wudang), and it was known as the internal school of boxing. As for Zhang's art [from the memorial tablet for Wang Zhengnan]: "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 killed more than a hundred bandits single-handed. In the beginning of the Ming Dynasty, it was passed down to Wang Zong of Shaanxi, who then taught it to Chen Zhoutong of Wen County. During the reign of Emperor Jiajing [1521–1567], it was passed down to Zhang Songxi and Zhang Cuishan." This Wen County branch of the art became called Taiji Thirteen Postures.

Zhang Songxi taught it to Ye Jinquan of Siming, who then taught it to Wu Kunshan, Zhou Yunshan, Shan Sinan, Chen Zhenshi, and Sun Jicha. Wu Kunshan taught Li Tianmu and Xu Daiyue, who then taught Yu Zhongbo, Wu Qilang, and Chen Maohong. Zhou Yunshan taught Lu Shaoqi. Chen Zhenshi taught Dong Fuyu and Xia Zhixi. Sun Jicha taught the monk Er, the monk Wei, Yao Shimen, and Chai Yuanming. Shan Sinan taught Wang Zhengnan, who then taught Gan Fengchi.

In the beginning of the Qing Dynasty, it was transmitted to Wang Zongyue of Shanxi. Several generations later it reached Jiang Fa of Henan, as well as Chen Changxing. Chen Changxing taught Yang Luchan of Guangping, Chen Gengyun, Li Baikui, and many others. Yang Luchan taught his sons, Banhou and Jianhou, as well as Wang Lanting and others. Yang Banhou taught Wan Chun, Wu Jianquan, Quan You, Hou Lingshan, and Chen Xiufeng.

One of Chen Gengyun's sons taught Xu Zhan'ao of Ding Prefecture out of friendship. [Xu apparently also learned from one of the Yangs, perhaps Jianhou.] Xu trained in Xingyi at the same time, a student of Guo Yunshen. Xu taught Tang Shilin and Ni Chengyu. Yang Jianhou taught his sons, Zhaoxiong, Zhaoqing, Zhaoyuan, Zhaolin, Zhaoxiang, as well as Liu Shengkui, and Zhang Yi. Yang Zhaoxiong, called Shaohou, taught Tian Zhaolin and You Zhixue. Yang Zhaoqing, called Chengfu, taught Chen Weiming, Wu Huichuan, Chu Dexin, Niu Chunming, Yan Zhongyan, Chen Nongxian, Xu Tiaoxue. Wu Jianquan taught Xu Zhiyi.

It is known that Wu Yuxiang and Hao Weizhen form another Henan lineage. My colleague Sun Lutang received it from Hao. Yao Fuchun and I both learned it from our colleague Tang Shilin. There are some slight differences between these two versions. What Hao taught was Expand & Contract Taiji, whereas what Tang has passed down is a special version of the main Henan lineage Long Boxing set. They are the same in that they are both the Thirteen Postures art. What I have received, I have not yet mastered, and so this rambling book is often lacking, but I hope in the future to improve upon it.

## 太極拳天然之內功

### THE NATURAL INTERNAL SKILL OF TAIJI BOXING

太極。形意。八卦。皆有天然之內功。以及八段錦。童子功。陸地仙術。易筋經。亦莫不有天然之內功。即達摩大師發明之十八式。覺遠上人擴充之七十二式。亦皆有天然之內功也。顧後人追時尚。務新奇。任意改纂。甚至專練套子。所謂內功者。遂消滅於無形。若形意拳之易入歧途。學者尤不容輕忽因在練精化氣第一步工夫。十九純剛不柔積久愈甚。其弊可勝言哉。八卦掌。余於客歲見一人練習。兩臂高舉。氣喘莫可遏抑。迨至終場面色灰白。是八卦掌尤須得有嫡派真傳。方可日有進步。否則毫厘千里。不可不慎。至陸地仙。童子功等。係專門習內功者。可無

此弊。惟太極拳亦然。不慮純剛之弊。逐漸可收內功之益。習一式得一式之進步。練一日得一日之利益。任憑如何練習。決無弊竇。聽其隨意活動。自有妙趣。名雖為拳。實含至道。動則百利。而無一害。此太極之所以為太極也。茲將第一二式。約略言之。第一式無極混混沌沌。無我無他。虛靈頂勁。氣沉丹田。提頂調腦。心中力量。兩背鬆。然後窒。肛門如忍糞狀。丹田氣自如。兩手之指物。任憑動作。其氣不散。此非天然之內功乎。第二式攬雀尾。兩手向面前緩緩高起。與肩平齊。手雖高起。肘與肩皆下沉。同時身體亦向下微蹲。因而心與意。意與氣。氣與力。亦無不隨之向下沉墜。此又天然之內功也。舉一反三。餘式均可類推矣。述太極天然之內功如此。讀者幸勿河漢斯言。則吾道不孤矣。

內功者。內勁也。不用拙力。反長內勁。此太極之特長也。斯術由首至尾。式式皆有內功。演式時。苟能牢記含胸拔背。沉肩墜肘。氣注丹田。提頂調腦。則無不日見功效。循序以進。雖不中不遠矣。

Taiji, Xingyi, and Bagua all have natural internal skill, as do Baduanjin, "Child Skill", the "Earthly Immortal Art", and the *Sinew Changing Classic*, as well as the Eighteen Postures invented by Master Damo, which was expanded by its inheritors into the Seventy-Two Postures. However, later generations have chased fads and craved novelty, willfully changing the material, even altering the way the solo sets are practiced, until what used to be internal skill has passed away and become something unrecognizable.

For instance, it is easy to take the wrong path in Xingyi Boxing if you are not paying attention, because the first step is to train the converting of essence into energy. If you are using so much hardness that there is no softness at all, and over time this becomes an increasing habit, you will have problems beyond description. For an example from Bagua Palming, I last year watched a person practicing with his arms raised who could not keep himself from panting, and by the end of his session, his face had turned pale. In Bagua Palming especially, you have to have the authentic teachings in order to make reliable progress, but if you are off at all, you will greatly miss the mark, and so you have to be mindful.

As for Earthly Immortal Skill and Child Skill, these are specifically systems of training internal skill, and so are without such errors. The same is true for Taiji Boxing, in which you do not need to worry about the problem of excessive hardness, and thereby you can steadily gather an increase of internal skill. Practicing one posture will gain you the progress of one posture's worth of practice. Practicing for one day will earn the benefits of one day's worth of practice. However you practice it, it will assuredly be without abuses. Do the exercises as you please and you will naturally have a delightful experience. Although it is called a boxing art, it actually conforms to Daoism. This exercise has countless advantages and not one harm, and such qualities put the "taiji" [grand polarity, i.e. balanced harmony] into Taiji. This can be briefly illustrated by one or two postures:

The first posture in the set is NONPOLARITY. In its murky vagueness, there is no identifying of either self or opponent. "Forcelessly press up your headtop, sink energy to your elixir field, lift your headtop and suspend your crotch. Do this by means of mental strength. Loosen both sides of your back and then the energy will be sealed in." Tuck in your rectum as if you are trying to keep yourself from defecating. The energy in your elixir field will then be as though your hands are tightly hugging something, and whatever movement you are doing, your energy will not be scattered. Is this not natural internal skill?

In the second posture, CATCH THE SPARROW BY THE TAIL, your hands slowly lift in front of you to shoulder level. Even though your hands lift up, your elbows and shoulders are sinking down. At the same time, your body slightly squats down, and because mind is united with intention, intention is united with energy, and energy is united with power, everything will correspondingly be sinking downward. This too is natural internal skill.

From these examples, the rest of the postures can be reasoned out by analogy. By describing Taiji's natural internal skill in this way, I hope you will not think these are empty words or that I am lost in my own way of thinking. "Internal skill" means internal power. Not using awkward effort and instead developing internal power is a specialty of Taiji. This art, from beginning to end, in every posture, always contains internal skill. When practicing the set, if you are able to keep in mind that you are to contain your chest and pluck up your back, sink

your shoulders and drop your elbows, concentrate energy at your elixir field, and lift your headtop and suspend your crotch, then you will witness results with each passing day. By progressing in the proper sequence of training, then even if you do not happen to master the art, you will not be far off.

## 太極拳之秘訣

### THE SECRETS OF TAIJI BOXING

太極者何。無極而生。自然運用之姿式也。秘訣者何。演式時循入正軌之要竅也。或疑棚捋擠按之十三式卽秘訣。否則披閃擔搓二十字。亦卽秘訣無疑。余曰否。此二者。皆太極拳中之魂魄。暨拳式中之用法。非演式時。能臻柔術上乘之訣也。其秘訣有三。一曰全不用力。太極之全不用力。前已言之。茲特鄭重述之。太極演式第一秘訣。卽為由始至終。不許用力。偶失之剛。卽入岐途。變為外家。故無論蹬脚。獨立。均須切戒用力。但亦非故意軟化。不過隨其天然自動之運用耳。二曰無定式。卽演式時。始終進退循環。綿綿不斷。一犯停滯。卽落旁門。太極拳論所謂。如長江大河。滔滔不絕。又曰。運用如同抽絲。實皆貫串一氣。渾然無間也。或有問曰。照像之姿式。豈非定式乎。余曰否。此一式之煞尾處。或一式之中間。來往未了之尾處。或變動式過門之餘式。皆須拍照插圖。以示界線。綜之無論一式之末尾處。式中間來往未了之尾處。抑或過門之餘式。皆恐未易明瞭。故插圖。用示區別。至演式時。仍接下式。概不停頓也。三曰專一意志。志者心也。太極拳演式時。每一動作。一心一意。專注此式。手足所至。心與意無不赴焉。所謂不用力。而用意。苟有絲毫拙勁。留滯於筋骨血脈之間。卽不能圓活靈通。意志亦不能專注。故心意所至。能使氣血貫輸全身。久練不輟。雖不用力。而有真正內勁。吾友湯士林。得斯術之神化。故其行路無聲無臭。其速兩倍於常人。又嘗製一護身披。置於臍部腰帶間。終年懸掛。曾未稍忽。據云能使意志專注。至護身披之功用。及製造法當於太極長拳出版時。另詳之。

What is meant by “taiji”? Born of wuji, it is the naturalness in making the postures. What is meant by “secrets”? They are the essential keys to abide by in order to perform the postures correctly. Perhaps the Thirteen Dynamics are the secrets? Or the Twenty Words? I would say neither. These two sets of things form the soul of Taiji Boxing and supply the functions of the postures for when you are not practicing the set. But to be able to achieve the highest level in this soft art, there are three secrets:

1. Never use exertion. Taiji's principle of not using exertion has already been explained, but here we will specially restate it. The first secret to performing the Taiji set is to go from start to finish without allowing yourself to put forth effort, for it would cause you to use hardness. This would send you down the wrong path, one that would turn you into an external stylist. Therefore even when kicking or standing on one leg, you must always carefully avoid using effort. However, you should also not be forcing yourself to be soft, instead acting according to what is natural.

2. Do not pause in the postures. When practicing the set, from start to finish, advance and retreat are to alternate continuously without pause, avoiding any stagnation, or you will slip into the habits of that other school. It says in the Taiji Boxing Treatise: “It is like a long river flowing into the wide ocean, on and on ceaselessly.” And also: “Move energy as if drawing silk.” These statements both describe a continuous flow throughout, entirely without interruption. Someone may ask: “But aren't photographed postures paused postures?” I say no, because those are sometimes representations of ending places of postures, sometimes of transitionings between postures that have no such ending places, and sometimes of postures overlapping as they transition. In each case, there have to be photographs to indicate the boundary between postures. Whether a posture with an ending place, a transition without an ending place, or a situation of overlapping, there is always the possibility it will not be easy to understand, and thus there are photographs to show how the postures are distinct. But when practicing the set, you will still continue into the next posture without pause.

3. Focus your intention. This is a matter of mind. When performing the Taiji Boxing set, in each movement focus wholeheartedly on that technique. Then wherever your hands and feet arrive, your mind and intention will also arrive. Thus it is said: "Use intention rather than exertion." If there is the slightest awkward effort, there will be stagnation among the tissues and vessels, making you unable to be lively and nimble, and your intention will not be able to be focused. But with your mind involved, you will be able to send energy and blood throughout your whole body. If you practice in this way for a long time without interruption, as long you are not using exertion, then you will have genuine internal power.

Our colleague Tang Shilin has achieved such a miraculous level in this art that his actions are beyond comprehension. His speed is twice that of ordinary people, and he has created an "invincible cloak". Placed around the waist, it is suspended there always and never comes off. He says that if you can get your intention to be focused, you will attain the invincible cloak skill. His method will be explained further when his own Taiji Long Boxing book is published.

## 太極拳之魂魄

### THE SOUL OF TAIJI BOXING

魂魄者何。卽拳術中鉤心鬥角之關鍵。亦治技者不肯輕傳之精華也。太極拳之魂魄。卽十三式。十三式。卽棚捋擠按採捌肘靠進退左右中是也。其中要竅。當於講義中說明。暨太極拳譜釋義。詳細註解。惟此十三勢外。尚有二十字。亦為斯術之寶筏。國內流行之太極拳譜。多未載。余於姚君馥春。得此譜。較他譜多數百字。譜為抄本。古香古色。彌足珍貴。今特不敢自秘。和盤托出。(詳見拳譜釋義)先述十三勢外之二十字。或亦海內同志所樂聞歟。曰。披閃擔搓歎。黏隨勾拿扳。軟棚摟摧掩。撮墜縷擠攤。其中如胃縷等字。疑為錯誤。因存其真。未敢遽改。海內同志。倘有指示其錯誤者。則更為治斯術者之大幸。顧十三勢已包羅萬象。益以此二十字訣。則更取之不盡。用之不竭。苟能默識揣摩。奇效必着。至逐字註解。當於太極拳譜釋義中詳之。讀者或有疑吾言者。請觀後章。當知此二十字。實與太極拳有密切之關係。不容稍忽者也。如繼續習得長拳。斯時此二十字。則更字字珠璣矣。願讀者幸勿等閑視之。

What is meant by "soul"? This means the set of keys for gaining superior position in the boxing art. It also represents the essentials that masters were not willing to pass down to just anybody. The soul of Taiji Boxing is the Thirteen Dynamics. The Thirteen Dynamics are warding off, rolling back, pressing, pushing, plucking, rending, elbowing, bumping, advancing, retreating, stepping to the left, stepping to the right, and staying in the center. These essential tricks are described within our material, as well as in the explanations in the *Manual* and their annotations.

Beyond the Thirteen Dynamics, there are the Twenty Words, which are also a treasure for understanding this art. The old Taiji Boxing manuals have spread within our nation, but many have not yet been published. Yao Fuchun and I have obtained a manual that is hundreds of words longer than the other manuals, and which is handwritten, and has the smell and discoloring of a very old book, making it even more precious. We would not dare to keep it to ourselves, and instead wish to reveal all of it. (See Chapter Ten.)

First the Thirteen Dynamics are described, followed by the Twenty Words, which comrades throughout the nation will be delighted to hear about. They are: scattering, flashing, carrying, rubbing, reserving, sticking, following, arresting, grabbing, reversing, softening, warding, dragging, breaking, covering, pinching, falling, continuing, pressing, and spreading. We suspect that some of the words are presented with the wrong characters, but in order to honor the genuine text, we have not presumed to react by making corrections. If comrades throughout the nation would point out such errors, it would be of great fortune to practitioners of this art.

Though the Thirteen Dynamics seem to be comprehensive already, add the Twenty Word Formula and you then have an art that is truly inexhaustible. If you can memorize and ponder them, extraordinary effects are sure to manifest. We have annotated each word in detail within the explanations to the *Manual*, so if you doubt our assertions, please look at the final chapter to understand the Twenty Words. They are indeed intimately connected to Taiji Boxing. They are of no concern to those who are merely giving the art a taste, but if you continue your training into learning the whole Long Boxing set, that is when these twenty words will each become a gem. We hope you will not regard them as something inconsequential.

## 太極形意八卦統一說

### TAIJI, XINGYI, AND BAGUA UNITED AS ONE

數十年前。形意拳與八卦拳。自立門戶。各不相謀。後經八卦拳之始祖。董海川太夫子。與形意專家。郭雲深太夫子。一處研習若干日。遂覺愈趨愈近。息息相通。動作雖異。理法無殊。乃合而為一。故近世稱形意八卦為一門。職是之故。顧今人多有呼形意八卦為武當派。余始終反對斯說。蓋形意起源於達摩易筋經。後由岳武穆發明斯拳。八卦係董海川先生。訪道江南渝花山。遇丹士授以河圖洛書。傳授斯拳。二者皆非武當。若名之曰內家拳則可。直呼之為武當派。則不可也。吾友孫祿堂。為郭雲深太夫子再傳弟子。其藝則多得之於郭。復學太極於郝為楨。三派深入化境。皆有獨到。乃著書立論。意在三派合一。緣此三派。名雖異。而實則同。由一而二。由二而三。由三而一也。余亦立主斯說。惟余於形意八卦太極。雖習之二十年。然於其中練神還虛之奧竅。尚未得其什一。僅知其理與法。確為三而一。毫無疑義。余敢大聲急呼。敬告全國國術同志曰。形意八卦太極。名雖三派。實為一家。三派合一。甚為恰當。即統名內家拳亦無不當也。記三派統一之理由如此。

Several decades ago, the schools of Xingyi Boxing and Bagua Boxing were established, each evolving in their own way. Then it happened that Dong Haichuan, the earliest Bagua Boxing master, and the Xingyi master Guo Yunshen were practicing in the same place for a while, and they noticed more and more how closely linked their arts are. Although their movements were different, the principles were not, and in this way they merge into the same thing. This is the specific reason why Xingyi and Bagua are now considered a single curriculum.

Many people nowadays say that Xingyi and Bagua are also of the Wudang branch.

I have always disputed this assertion. This is because Xingyi originates from the *Sinew Changing Classic* of Damo and was later developed into the boxing art by Yue Fei, while Bagua's transmitter Dong Haichuan traveled south to Mt Yuhua where he met an elixirist who instructed him in the He River Map and the Luo River Document, and taught him this boxing art. Neither of those histories have anything to do with Wudang. They can be said to be of the internal school of boxing, but they cannot really be said to be of the Wudang branch of boxing arts.

My colleague Sun Lutang was a student of Guo Yunshen, obtaining the major part of his art from Guo, then later learned Taiji from Hao Weizhen. He deeply mastered all three arts, and in this regard he is unique. Then he wrote books putting forth his view that the three arts merge as one. Examining these three systems, their names may be different, but their essence is the same. Starting from one, there is then two. From two, there is then three. And then from three, it turns out there is one.

I agree with this explanation. However, although I have been practicing Taiji, Xingyi, and Bagua for twenty years, I am hardly a tenth of the way toward the subtlety within them of "spirit returning to emptiness". So far I only understand the principles and the methods, and yet it is already obvious that the three are one thing, I have no doubt of this, and I will go so far as to loudly proclaim it. I hereby respectfully inform my martial arts comrades throughout the nation that the three arts of Xingyi, Bagua, and Taiji really do form a single school. The three arts

merge as one because they so thoroughly fit together, and it is equally appropriate for them all to be labeled "internal". Herein lies the reasoning of the three arts united as one.

## 太極長拳說

### EXPLANATION OF TAIJI LONG BOXING

太極拳。在初發明時。僅十三式。擴而充之。成百餘手。是為三丰祖師所傳之太極也。後人因呼之為太極長拳。然總不出棚攏擠按。採捌肘靠。進退左右中。之十三動作名稱也。斯術雖僅一趟。實取之不竭。用之不盡。一切刀劍器械。無不包括在內。迨至臻入化境。不動如山。動如雷霆。升進未定。沾黏不脫。各樣兵器。亦皆從心所欲焉。特亦未出十三式之範圍也。清初太極專家。王宗岳。發明太極長拳。並著拳論。始有長拳十三式之別。攷長拳雖亦取法十三式。而其中實包藏龍蛇鶴虎馬雞鷹熊鳳猴十形在內也。余與姚君馥春。同學太極於友人湯君士林。湯為許占鰲先生之弟子。客歲余在吾師芳辰先生處表演長拳半趟。先生謂斯術雖脫胎於十三式。其顯明易懂之理法。與功用。實較十三式為廣。余甚佩芳辰先生之治技而能知技也。蓋余民元之前。經倪成玉君之介紹。得識許占鰲先生。許謂斯術。確為王宗岳嫡派。因傳流甚渺。故世人多知有長拳。特不知長拳之何若。至近今所謂長拳者。皆由十三式從而翻之。甲乙顛倒。先後互移。斯與此長拳有別矣。余聆斯言。如獲至寶。秘而不宣者十餘年。而余友姚君已得斯術三昧。余則自愧。仍未得窺堂奧也。蓋許先生為郭雲深之弟子。與余師兆東先生為同輩。德高望重。決無妄語。聞其太極得自友傳。而非師授。故同門多未知其精太極。茲擬太極拳出版後。續邀姚君馥春。合編此太極長拳。以公同好。特述許先生言如上。

When Taiji Boxing was created, it was only the Thirteen Dynamics. It was expanded until it comprised more than a hundred techniques. This is the Taiji Boxing passed down from Zhang Sanfeng. Later generations called it Taiji Long Boxing, but it never went beyond the actions of the Thirteen Dynamics: warding off, rolling back, pressing, pushing, plucking, rending, elbowing, bumping, advancing, retreating, stepping to the left, stepping to the right, and staying in the center. Although this art has only one practice set, it is actually unlimited and inexhaustible. All weapon techniques, such as those of saber and sword, are contained within it. Once you have attained mastery, you will in stillness be like a mountain and in movement be like a thunderclap, advancing unpredictably and sticking without disconnecting, and you will wield every kind of weapon with fluency. And still the art will not go beyond the parameters of the Thirteen Dynamics.

In the beginning of the Qing Dynasty, Taiji expert Wang Zongyue created the Taiji Long Boxing set and also wrote the Boxing Treatise. There was then a distinction between the Long Boxing set and the Thirteen Dynamics. If we examine the Long Boxing set, although it is based on the Thirteen Dynamics, it actually contains qualities of ten animals: dragon, snake, crane, tiger, horse, chicken, eagle, bear, phoenix, and monkey.

Yao Fuchun and I learned Taiji together from our colleague Tang Shilin, a student of Xu Zhan'ao. Last year my teacher Li Jinglin did a demonstration of half of the Long Boxing set. He said that although this art emerged from the Thirteen Dynamics, its clarity of theory and function makes it actually a broader art than the Thirteen Dynamics. I greatly admire Li's skill and his capacity for understanding the techniques. In 1912, I was introduced to Ni Chengyu, who had known Xu Zhan'ao.

Xu said: "This art is indeed descended from Wang Zongyue, but because it was passed down so rarely, many people know of Long Boxing and yet do not really know what 'long boxing' means. What people call Long Boxing nowadays came entirely from the Thirteen Dynamics, but they get flipped around, ancestor and descendant getting reversed, so that the art and the Long Boxing set end up being considered different things."

When I heard these words, it was like finding a rare treasure, a secret I had been seeking for more than ten years. Yao has already achieved the knack of this art, whereas I am ashamed to have still not seen my way into its

depths. Xu was a student of Guo Yunshen and a fellow student of Zhang Zhaodong. Being a virtuous person and highly regarded, he surely is not talking nonsense. As he learned Taiji from a friend rather than a teacher, many of his fellow students have therefore not been aware of his skill in Taiji. After this Taiji Boxing book is published, I will again be soliciting the help of Yao Fuchun to collaborate in sharing Xu's Taiji Long Boxing set publicly, making special use of his explanations as above.

## 第二章

### CHAPTER TWO

#### 太極拳四忌八要說

#### EXPLAINING TAIJI BOXING'S FOUR PROHIBITIONS & EIGHT REQUIREMENTS

##### 四忌者何

What are the four prohibitions?

##### 一忌、用力蓄氣。

1. Using effort and holding your breath:

太極拳。自始至終。毫不用力。用力易剛。蓄氣則滯。太剛則折。滯則氣逆。

In the Taiji Boxing set, from start to finish, put forth no effort at all. If you use effort, it will easily lead to hardness. If you hold your breath, it will produce stagnation. With too much hardness, your posture will become brittle. With too much stagnation, your energy will become contrary.

##### 二忌、挺胸踢腰。

2. Sticking out your chest and kicking out your waist:

挺胸。氣懸胸滿。踢腰。逆氣上行。難歸丹田。

Sticking out your chest pulls energy up, making your chest overly full. Kicking out your waist reverses energy into moving upward, making it difficult for it to return to your elixir field.

##### 三忌、聳肩縮頸。

3. Lifting your shoulders and pulling down your neck:

肩聳。氣閉於胸。頸縮。大腦不能舒暢。故如中央之不能發號施令。其兩足無根。輕如飄萍。其明證也。

If your shoulders lift, energy will get stuck in your chest. If you pull your neck down, your brain will not be able to be comfortable. The result will be the same as the central command unable to issue any orders, and this will be demonstrated by your feet being unrooted and seeming to float.

##### 四忌、動作停滯。

4. Stiffening of the movements:

動作停滯。四肢百骸。其血脉皆不能流通。習之久。勢必淪入外家。

If your movement stiffens, the blood circulation through your limbs and every part of your body will be unable to flow. If you practice in this way for a long time, you will surely fall into the habits of the external stylists.

## 八要者何

What are the eight requirements?

### 一、沉肩墜肘。

1. Sinking your shoulders and dropping your elbows:

此形意。八卦。太極。不謀而合者也。沉肩者。兩肩鬆開。極力往下垂勁也。墜肘者。無論出掌或拳。肘往下極力墜勁。肩與肘。本有連帶關係。肩沉肘墜。內勁彈力雙收。肩聳肘懸。則又外家矣。

This is a principle common to Xingyi, Bagua, and Taiji. To sink your shoulders means that your shoulders loosen and lower heavily with an energy of hanging. To drop your elbows means that whether you are sending out a palm or fist, the elbow goes downward heavily with an energy of dropping. The shoulders and elbows are interrelated. With your shoulders sinking and your elbows dropping, the springiness of internal power will be doubly harvested. If your shoulders raise and your elbows are suspended upward, then you will be like the external stylists.

### 二、貫頂調腦。

2. Drawing up your headtop and aligning your crotch:

貫頂者。虛靈頂勁也。神貫於頂。始能提起精氣。拿住丹田之氣。不使外溢。提肛如忍糞狀。謂之調腦。卽調和臍部。變理陰陽也。

To draw up your headtop means to forcelessly press up your headtop. With spirit getting to your headtop, you will then be able to rouse your energy. Hold the energy in your elixir field and do not let it flow out. Tuck in your rectum as if you are trying to keep yourself from defecating. This is what is meant by “aligning your crotch”. This realignment reverses the roles of passive and active.

### 三、扣齒舐齶。

3. Closing your mouth and touching your upper palate:

演式時。口似開非開。隨意呼吸。惟齒須常扣。精神始可煥發。舌舐上齶。目光自威。不惟太極如斯。卽形意八卦。亦莫不如是。幸勿滑口讀過。

When practicing the set, your mouth should seem open but not open. You may breathe as you please, but your teeth should stay together, and your spirit will then be able to shine. With your tongue touching your upper palate [and thereby completing an internal energy circuit], your gaze will have authority. This is not only the case in Taiji, but also in Xingyi and Bagua, and I hope you will not mock this principle.

### 四、含胸鬆腰。

4. Containing your chest and loosening your waist:

此為太極。形意。八卦。三派最要之訣。鬆肩後室。往里微含。其氣自歸於丹田。其挺胸之弊。已詳見四忌。腰為全身之主宰。鬆腰足部堅實。蹤法穩固。進退變化。皆由腰部轉動。支配動作。必於腰隙求之也。

This is a very important principle in all three systems of Taiji, Xingyi, and Bagua. When you loosen your shoulders and upper back, slightly hollowing inward, your energy naturally returns to your elixir field. The error of sticking

out your chest has already been explained within the four prohibitions. The waist is the controller of the whole body. When you loosen your waist, your feet will become more steady, your stance more stable. To switch between advancing and retreating, it always comes from the moving of your waist. To control your movements, you must seek to do so from your waist.

## 五、純任自然。

### 5. Having a pure naturalness:

亦卽用意用不力之謂也。太極拳異於其他拳術者。則在斯。自首至尾。全不用力。苟有一式亂用拙力。則全身僵勁。經絡不舒。血脈阻滯。動作不靈。用意者。意之所至。氣與力。無不赴焉。譬如欲向面前以右手掌擊出。假想右胳膊手生於肚腹丹田。而非生於肩膀者。雖不用力。而其內勁。與彈力。着人必傷。若外家其力皆顯於外。乃僅及皮膚之浮勁也。

This is the same idea as “use intention, not exertion”. It is this that makes Taiji Boxing different from other boxing arts. From start to finish, never put forth effort. If in so much as one posture you slip into the use of awkward effort, then your whole body will stiffen, constricting your energy channels, obstructing blood circulation, and your movement will become ineffective. Using intention means that wherever intention goes, energy and power will both go there too. For example, if you wish to strike forward with your right palm, imagine your right arm is grown from your elixir field in your abdomen rather than from your shoulder. Although there is no effort, internal power is springy force that is sure to harm an opponent. The power of the external stylist is always outwardly apparent, but is merely a superficial energy that goes no deeper than the skin.

## 六、內外相合。

### 6. Inside and outside joining together:

太極拳。貴在神意與軀體一致。所謂內外相合也。故云大腦如中央政府。心為元帥。手足身腰。為五營四哨兵將。大腦授命與心。心動神專。手足無不聽其指揮。手足所到之處。心意隨之俱到。手足停止。心意亦與之俱止。非如外家。手與足到。而心與意仍不屬也。

Taiji Boxing values mind and body functioning as one, what is called inside and outside being joined together. Thus it is said that the brain is the seat of government, the mind is the commanding general, and the hands, feet, and torso are the subordinate soldiers. The brain gives orders to the mind, the mind acts upon them and the spirit focuses, then the hands and feet obey all of the commands. Wherever the hands and feet arrive, the mind and intention arrive there as well, and when the hands and feet come to a halt, the mind and intention do too. It is not like the external stylists, whose hands and feet arrive without the mind and intention participating.

## 七、陰陽相濟。

### 7. Passive and active exchanging roles:

拳譜所謂陽不離陰。陰不離陽。陰陽相濟。方為懂得。陰陽者。亦即上下相隨。奇正相生也。拳譜又云。由腿而腳。由腳而身。鍊如一氣。如轉鵠之鳥。如貓捕鼠。無不完整一氣也。即如太極第一式。掤捋擠按。皆在其中。而每一動作。即有一陰陽。陰陽相濟。亦即奇正相生也。故手足一動。心與意。眼與神。亦莫不隨之而動。不即不離。亦步亦趨。上下相隨。始能陰陽相濟也。

It is said in the *Boxing Manual*: “The active does not depart from the passive and the passive does not depart from the active, for the passive and active exchange roles. Once you have this understanding, you will be identifying energies.” By passive and active is also indicated that the upper body and lower coordinate with each other, and that obvious and surprise techniques generate each other. It also says: “From foot through leg through waist, it

must be a continuous process." Like a circling bird of prey, or like a cat pouncing on a mouse, the action must always be a fully continuous process, as is the case for the first technique in the Taiji set [CATCH THE SPARROW]: ward-off, rollback, press, and push are all contained within it [continuing from one to another]. With every movement, there is a quality of passive and active. Passive and active exchanging roles means that obviousness and surprise will generate each other. Thus when your hands and feet move, your mind and intention, gaze and spirit, should all move together with them, neither ahead or behind, all in unison. If your upper body and lower are coordinating with each other, then passive and active will be able to exchange roles.

## 八、動中求靜。

### 8. Seeking stillness within movement:

國術有專尚浮氣外力者。以騰踔為能事。其功皆壯於外。而不實於內。其發育身體亦速。退消亦快。是靜中求動。內與外各不相謀也。太極拳。則完全動中求靜。以靜而動雖動猶靜。故演式時。不可求速。亦不可因靜而一味求慢。總要綿綿不斷。往來無間。神至意到。貫串如一。乃得太極之妙。

There are those in martial arts who emphasize superficial energy and external force, and who consider leaping to be skill. Their accomplishments are always external and never internal. They develop the body's speed of advance and retreat. This is to seek movement within stillness. The internal and external approaches are incompatible. Taiji Boxing is entirely a matter of seeking stillness within movement. It moves within a context of stillness and seems to be in a state of stillness even while moving. Therefore when practicing the set, you must not seek to be fast, but you must also not think of stillness as meaning being stubbornly slow, rather as the movement being always continuous, no gap between going back and forth. Spirit and intention are to arrive together, coursing through in unison, and then you will have obtained the subtlety of Taiji.

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## 太極拳與他拳之比較

### ON COMPARING TAIJI TO OTHER BOXING ARTS

中國拳術。綜其派別。不下數十種。一派有一派之專長。一門有一門之優點。固未可一概抹煞也。顧派別既多。門戶立判。其中能得真傳。深入堂奧者。固不乏人。然誤入旁門。氣血受滯者。亦所在皆是。故吾人習技之始。須先審別所學者。為內家。抑或外家。為何人創造。是何名稱。由其派別。可鑒定其拳之優劣。以定練習進行之方針。按吾國拳術。數千年來。往往獨守秘密。家自為說。人自為師。鄉村之治技者。以之授徒為糊口計。日甚一日。治技者。皆流為市井遊俠之輩。不惟文人墨客不敢學習。即秉國鈞者。亦未便遽然提倡。懼其人難於訓練就範也。今雖中央有國術館。各省亦有國術館之設。謂為提倡國術可也。謂為與治技者。以獎勵亦可也。若謂訓練人才。教育完全之師範。則尚非其時也。今之練拳數十年者。並自習之拳術。為內家外家。且不識。更遑論其他耶。余嘗遇一老國術專家。其所學與造詣。皆足以闡明斯道。為後生圭臬。余偶舉當代之治技名家以相詢。渠則頻搖其首。而不答。此豈提倡國術之道哉。吾師芳辰先生。國人皆知其為劍術專家為劍仙。而不知為懂技者。全國一人。余嘗約治技者若干人。挨次表演。演完後。先生默評甲乙。所言若合符節。有如目睹。是誠足言提倡也。余敢敬告全國練習國術之同志。中華國術。無論何派。皆為世界各國所望塵莫及。吾人可就性之所近者。刻意練習。擇其善者而從之。其不善者而改之。至於太極與他拳之比較。無論任何拳術。得其理與法。自然盡善盡美。惟偶差毫厘。即謬千里。太極異於其他拳術者。決無斯弊。任憑如何練法。自有進步。而無退化。即未成功。而無一害。老幼可學。少長咸宜。數百年來。太極拳之所以遍傳南北。目進無疆者。其在斯乎。

Chinese martial arts is comprised of different systems, many dozens of them. Each style has its own specialty. Each school has its own merits. Not one of them can be entirely dismissed. We can observe that among the many styles, factions get established and then condemn each other. There is indeed no lack of people in these arts who

have obtained the genuine transmission and delved deep into their most profound aspects, but there are also plenty of people who have taken the wrong path, causing their energy and blood circulation to become stagnant. Therefore when we begin to practice such skills, we must first examine whether what we are learning is of the internal school or the external school, who created it, and how it came by its name. From such categorizing, we can appraise the good and bad points of the art, a reasonable guidepost for practice and progress.

Our nation has had boxing arts for several thousand years and they were often kept secret, discussed only within a clan, taught only from one person to another. But then masters in rural areas began to teach students to make a living. More and more, masters flowed into the towns to gain a heroic reputation. Scholars had no taste for learning such material, and government officials were in no hurry to promote it, for they worried it would be too difficult for people to practice. Now that a Central Martial Arts Institute has appeared, every province has set up its own institute in order to be able to promote martial arts, and to encourage the caretakers of these arts to participate.

We might proclaim a model of “training not only the talented but teaching everyone”, but some may feel it is still not yet the right time for that. Nowadays there are people who have practiced boxing arts for decades, training on their own without ever knowing of a distinction between an internal school and an external school, or even about any other arts. I once met an old martial arts master whose learning and attainments were more than enough for him to be able to explain his methods and set a standard for new students. I happened to ask him about modern martial arts masters, but then he repeatedly shook his head and refused to discuss it. This is no way to promote martial arts.

My teacher Li Jinglin is known by all of my countrymen as an expert in swordfighting, but they are not aware he understands these arts better than any of them. I once invited a number of masters to give demonstrations one after the other. After the performance was over, Li quietly ranked them. Everything he said was so perfectly fitting, I felt I had seen as he had seen. He indeed can be considered to be someone who is promoting these arts.

I dare to respectfully inform my martial arts comrades throughout the nation that in Chinese martial arts it does not matter what style you do, it is still better than those of the rest of the world. We can approach success by way of dedicated practice, by selecting the best experts to learn from, and by improving those who are not yet experts.

As for comparing Taiji to other boxing arts, it does not matter what boxing art you do. If you obtain its principles and its methods, you will naturally achieve perfection. But if you are slightly off, you may greatly fail. What makes Taiji different from the rest is that it lacks this drawback. By whatever method you practice it, you will only progress and not degrade, and even if you do not succeed, you at least will not be injured on the way. All can learn it, it is appropriate for young and old alike. Taiji Boxing has been spreading for centuries, north and south, boundlessly advancing, and these are the reasons why.

## 太極拳式一覽

### LIST OF TAIJI BOXING POSTURES

1攬雀尾。 (掤) (捋) (擠) (按)

CATCH THE SPARROW BY THE TAIL (WARD-OFF, ROLLCBACK, PRESS, PUSH)

2單鞭。

SINGLE ROD

3提手。

RAISE THE HANDS

4白鶴亮翅

WHITE CRANE SHOWS ITS WINGS

5摟膝步。

BRUSH KNEE STANCE

6琵琶式。

LUTE POSTURE

7摟膝步。

BRUSH KNEE STANCE

8左摟膝步。

LEFT [RIGHT] BRUSH KNEE STANCE

9摟膝步。

BRUSH KNEE STANCE

10琵琶式。

LUTE POSTURE

11白鶴亮翅。

WHITE CRANE SHOWS ITS WINGS

12摟膝步。

BRUSH KNEE STANCE

13進步搬攔錘。

ADVANCE, PARRY, BLOCK, PUNCH

14如封似閉。

SEALING SHUT

15十字手

CROSSED HANDS

16抱虎歸山。

CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN

17肘底看錘。

GUARDING PUNCH UNDER THE ELBOW

18倒葷猴。

RETREATING MONKEY

19斜飛式。

DIAGONAL FLYING POSTURE

20提手。

RAISE THE HANDS

21白鶴亮翅。

WHITE CRANE SHOWS ITS WINGS

22摟膝步。

BRUSH KNEE STANCE

23海底針。

NEEDLING "UNDER THE SEA"

24扇通臂。

FAN THROUGH THE ARMS

25撇身錘

## TORSO-FLUNG PUNCH

26上步搬攔錘。

STEP FORWARD, PARRY, BLOCK, PUNCH

27進步攬雀尾。

ADVANCE, CATCH THE SPARROW BY THE TAIL

28單鞭。

SINGLE ROD

39掤手。

CLOUDING HANDS

30單鞭。

SINGLE ROD

31高探馬。

RISING UP AND REACHING OUT TO THE HORSE

32右分脚

KICK TO THE RIGHT SIDE

33左分脚。

KICK TO THE LEFT SIDE

34轉身蹬脚。

TURN AROUND, PRESSING KICK

35摟膝步。

BRUSH KNEE STANCE

36進步栽錘。

ADVANCE, PLANTING PUNCH

37翻身白蛇吐信。

TURN AROUND, WHITE SNAKE FLICKS ITS TONGUE

38上步搬攔錘。

STEP FORWARD, PARRY, BLOCK, PUNCH

39蹬脚。

PRESSING KICK

40左右披身伏虎。

LEFT & RIGHT DRAPING THE BODY, SUBDUIING THE TIGER

41回身蹬脚。

TURN, PRESSING KICK

42雙風貫耳。

DOUBLE WINDS THROUGH THE EARS

43左蹬脚

LEFT PRESSING KICK

44轉身蹬脚。

TURN AROUND, PRESSING KICK

45上步搬攔錘。

STEP FORWARD, PARRY, BLOCK, PUNCH

46如封似閉。

SEALING SHUT

47十字手。

CROSSED HANDS

48抱虎歸山。

CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN

49斜單鞭。

DIAGONAL SINGLE ROD

50左右野馬分鬃。

LEFT & RIGHT WILD HORSE VEERS ITS MANE

51上步攬雀尾。

STEP FORWARD, CATCH THE SPARROW BY THE TAIL

52單鞭

SINGLE ROD

53玉女穿梭。

MAIDEN WORKS THE SHUTTLE

54上步攬雀尾

STEP FORWARD, CATCH THE SPARROW BY THE TAIL

55單鞭。

SINGLE ROD

56掤手。

CLOUDING HANDS

57單鞭下勢。

SINGLE ROD, LOW POSTURE

58左右金雞獨立。

LEFT & RIGHT GOLDEN ROOSTER STANDS ON ONE LEG

59倒擣猴。

RETREATING MONKEY

60斜飛式。

DIAGONAL FLYING POSTURE

61提手。

RAISE THE HANDS

62白鶴亮翅。

WHITE CRANE SHOWS ITS WINGS

63摟膝拗步。

BRUSH KNEE IN A CROSSED STANCE

64海底針。

NEEDLING "UNDER THE SEA"

65扇通背。

FAN THROUGH THE BACK

66撇身捶

TORSO-FLUNG PUNCH

67上步搬攔捶。

STEP FORWARD, PARRY, BLOCK, PUNCH

68進步攬雀尾。

ADVANCE, CATCH THE SPARROW BY THE TAIL

69單鞭。

SINGLE ROD

70雲手。

CLOUDING HANDS

71單鞭。

SINGLE ROD

72高探馬。

RISING UP AND REACHING OUT TO THE HORSE

73鵲雀蹬枝。 又名十字擺蓮。

MAGPIE PERCHES ON A BRANCH (also called CROSSED-BODY SWINGING LOTUS KICK)

74上步搬攔捶。

STEP FORWARD, PARRY, BLOCK, PUNCH

75上步攬雀尾。

STEP FORWARD, CATCH THE SPARROW BY THE TAIL

76單鞭。

SINGLE ROD

77下勢。

LOW POSTURE

78左右披身。

LEFT & RIGHT DRAPING THE BODY

79喜鵲穿枝。

MAGPIE FINDS A PATH THROUGH THE BRANCHES

80上步攬雀尾。

STEP FORWARD, CATCH THE SPARROW BY THE TAIL

81單鞭

SINGLE ROD

82下勢。

LOW POSTURE

83上步七星。

STEP FORWARD WITH THE BIG DIPPER

84退步跨虎。

RETREAT TO SITTING TIGER POSTURE

85轉身擺蓮。

TURN AROUND, SWINGING LOTUS KICK

86彎弓射虎。

BEND THE BOW TO SHOOT THE TIGER

87上步搬攔捶。

STEP FORWARD, PARRY, BLOCK, PUNCH

88如封似閉。

SEALING SHUT

89十字手。

CROSSED HANDS

90合太極

CLOSING POSTURE

## 太極拳名稱歌

### SONG OF TAIJI BOXING POSTURE NAMES

太極起首攬雀尾。單鞭之後提手有。

白鶴亮翅須神靜。連續摟膝步法守。

迴環反覆琵琶式。前後照顧神莫走。

白鶴亮翅摟膝步。神明內運能持久。

繼以進步搬攔錘。如封似閉十字手。

抱虎歸山熊紓徐。肘後看錘神抖摟。

倒葷猴繼斜飛式。提手復接鶴亮翅。

摟膝步過海底針。扇通臂後撇身錘。

既用上步搬攔錘。還看進步攬雀尾。

單鞭耘手要分清。單鞭高探馬何偉。

左右分腳轉身蹬。摟膝栽錘君莫菲。

翻身白蛇吐信式。上步搬攔蹬脚起。

左右披身伏虎隨。同身蹬腳風過耳。

轉身蹬腳若爭先。上步搬攔錘回旋。

如封似閉十字手。抱虎歸山斜單鞭。

野馬分鬃攬雀尾。玉女穿梭體勢全。

上步攬雀尾單鞭。鬃手單鞭下勢連。

金雞獨立分左右。倒葷猴後斜飛論。

提手後接鶴亮翅。摟膝拗步海底針。

扇通臂後撇身錘。上步攔錘次第尋。

後接進步攬雀尾。單鞭耘手用意深。

單鞭下勢高探馬。接連左右十字腿。

上步搬攔攬雀尾。單鞭姿勢君莫改。

鵲雀穿枝神洋洋。上步攬雀見精彩。

單鞭下勢莫躲藏。上步七星莫用力。

退步跨虎精氣練。轉腳擺蓮斯為得。

灣弓射虎敵難當。上步攔錘敵莫測。

如封似閉十字手。最後殿以太極合。

*BEGINNING POSTURE, then CATCH THE SPARROW BY THE TAIL.*

*After SINGLE ROD, there is RAISE THE HANDS.*

*During WHITE CRANE SHOWS ITS WINGS, your spirit must be calm.*

*Continue into BRUSH KNEE STANCE, a method of guarding.*

*Withdraw and perform LUTE POSTURE, then do so again [after repeating BRUSH KNEE].*

*Always attend to your spirit so that none of it wanders off.*

*WHITE CRANE SHOWS ITS WINGS, then BRUSH KNEE STANCE.*

*The spirit moving inside can last long.*

*Continue with ADVANCE, PARRY, BLOCK, PUNCH,*

*then SEALING SHUT and CROSSED HANDS.*

*CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN as leisurely as a bear.*

*In GUARDING PUNCH BEHIND THE ELBOW, your spirit is alert.*

*RETREATING MONKEY continues into DIAGONAL FLYING POSTURE.*

*RAISE THE HANDS then connects into CRANE SHOWS ITS WINGS.*

*BRUSH KNEE STANCE goes on into NEEDLING “UNDER THE SEA”.*

*After FAN THROUGH THE ARMS, then TORSO-FLUNG PUNCH.*

*Now apply STEP FORWARD, PARRY, BLOCK, PUNCH,*

*then again demonstrate ADVANCE, CATCH THE SPARROW BY THE TAIL.*

*SINGLE ROD and CLOUDING HANDS should be distinct.*

*SINGLE ROD, then do RISING UP AND REACHING OUT TO THE HORSE imposingly.*

*KICK TO BOTH SIDES, then TURN AROUND, PRESSING KICK.*

*BRUSH KNEE, then PLANTING PUNCH without humility.*

*TURN AROUND with the posture of WHITE SNAKE FLICKS ITS TONGUE.*

*STEP FORWARD, PARRY, BLOCK, PUNCH, then a PRESSING KICK lifts up.*

*Follow with LEFT & RIGHT DRAPING THE BODY, SUBDUCING THE TIGER,*

*then TURN, PRESSING KICK and WINDS THROUGH THE EARS.*

*Perform TURN AROUND, PRESSING KICK like you want to arrive first.*

*STEP FORWARD, PARRY, BLOCK, PUNCH brings you back to where you were before.*

*SEALING SHUT, then CROSSED HANDS.*

*CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN, then DIAGONAL SINGLE ROD.*

*WILD HORSE VEERS ITS MANE, then CATCH THE SPARROW BY THE TAIL.*

*With MAIDEN WORKS THE SHUTTLE, the action is complete [i.e. covers each direction].*

*STEP FORWARD, CATCH THE SPARROW BY THE TAIL, then SINGLE ROD.*

*MANE HANDS [CLOUDING HANDS], then SINGLE ROD continuing into LOW POSTURE.*

*GOLDEN ROOSTER STANDS ON ONE LEG on both sides.*

*After RETREATING MONKEY, then DIAGONAL FLYING POSTURE.*

*After RAISE THE HANDS, continue into CRANE SHOWS ITS WINGS.*

*BRUSH KNEE IN A CROSSED STANCE, then NEEDLING “UNDER THE SEA”.*

*After FAN THROUGH THE ARM, then TORSO-FLUNG PUNCH.*

*STEP FORWARD, PARRY, BLOCK, PUNCH follows in sequence.*

*Then continue into ADVANCE, CATCH THE SPARROW BY THE TAIL.*

*SINGLE ROD and CLOUDING HANDS deeply use intent.*

*SINGLE ROD, LOW POSTURE, then RISING UP AND REACHING OUT TO THE HORSE.*

*Continue into LEFT & RIGHT CROSS-SHAPED KICKS.*

*STEP FORWARD, PARRY, BLOCK, PUNCH, then CATCH THE SPARROW BY THE TAIL.*

*With the SINGLE ROD posture, be stubborn.*

*With MAGPIE FINDS A PATH THROUGH THE BRANCHES, your spirit extends far.*

*STEP FORWARD, CATCH THE SPARROW, demonstrating brilliantly.*

*SINGLE ROD, then LOW POSTURE, but not to dodge away.*

*STEP FORWARD WITH THE BIG DIPPER without using effort.*

*With RETREAT TO SITTING TIGER POSTURE, your essence and energy get trained.*

*SPIN AROUND ON THE FOOT, SWINGING LOTUS KICK will be successful.*

*With BEND THE BOW TO SHOOT THE TIGER, the opponent will have difficulty enduring it.*

*With STEP FORWARD, PARRY, BLOCK, PUNCH, he will not know what is happening.*

*SEALING SHUT, then CROSSED HANDS.*

*Finally conclude with CLOSING POSTURE.*

## 太極拳八方五位圖

### MAPS OF THE EIGHT DIRECTIONS & FIVE POSITIONS

#### 八方圖

Map of the Eight Directions:

巽	離	坤
☰	☲	☷
靠	攏	捌
(bump)	(rollback)	(rend)
[Left Front]	[Front]	[Right Front]
震	兌	
☳	☱	
擠	按	
(press)	(push)	
[Left]		[Right]
艮	坎	乾
☶	☵	☰
肘	捌	採
(elbow)	(ward-off)	(pluck)
[Left Rear]	[Rear]	[Right Rear]

#### 五位圖

Map of the Five Positions:

火		
fire		
進		
(advance [south])		
木	土	金
wood	soil	metal
顧	定	盼
(left [east])	(center)	(right [west])
水		
water		
退		
(retreat [north])		

## 說明

### EXPLANATION OF THE MAPS

八方者。八卦也。五位者。五行也。太極拳法之方向。有奇正。有八方。其姿式。由首至尾。式式合於易理。動靜便有奇正。拳譜載。坎離震兌。四正方。卽以喻棚攏擠按者。乾坤艮巽四斜角。亦卽採捌肘靠也。不惟四隅四正。可喻八卦。卽各姿式中。亦莫不各。有奇正。一奇正卽二卦也。以玉女穿梭言之。每一式有二動作。第一動作。由正面向起點轉身是為坎卦。第二動作。進步向起點右角。是為巽卦。卽一百十四圖。一百十五圖也。再演由起點轉向正面。是為離卦。再進步向右前方。是為艮卦卽一百十六圖。一百十七圖也。合四式。共八動作。四正四隅。卽八卦也。亦卽奇正之八方也。太極之步法。有五位。五位卽五步之代名詞。五步卽以喻五行。五行卽金木水火土也。五行又具五性。互相生剋。因以喻進退顧盼定五者。前進喻火。言其一發便至。令人不及掩耳而閉目也。如世俗之事急者。曰火速。火急。心火自生等類是。後退喻水。水曰潤下。平則停滯。俯則隨轉。左顧喻木。以木有曲直形。梢齊根堅。一枝莫動。百枝不搖。右盼喻金。金屬從革。為最堅固之物。金於五行中。則位於西。故右盼屬焉。中定喻土。土於五行。位於中央。以其圓滿厚實。猶萬物之生於土也。蓋太極拳之姿式。每一動作。此五行之作用俱備焉。所謂不動如山。動如雷霆。退如流星。左顧右盼。上下前後無不貫通焉。

The eight directions correspond to the eight trigrams. The five positions correspond to the five elements. The orientations of the techniques in the Taiji Boxing set are straight or angled, and move to each of the eight directions. From start to finish, its postures all conform to the principles in the *Book of Changes*. Movement or stillness may be facing to a straight or angled direction.

The *Boxing Manual* says: “Warding off, rolling back, pressing, and pushing correspond to ☰, ☱, ☲, and ☳ in the four principle compass directions [meaning simply that these are the primary techniques]. Plucking, rending, elbowing, and bumping correspond to ☴, ☵, ☶, and ☷ in the four corner directions [i.e. are the secondary techniques].” It is not only the four primary and four secondary techniques that are analogous to the eight trigrams. Within each posture, there are always straight and angled directions. Whenever you face to a straight and then an angled direction, there are two trigrams that are addressed.

For instance, in the technique of MAIDEN WORKS THE SHUTTLE, each of its postures has two movements. In the first movement, turn your torso from the Front to the Rear, the direction of ☰, then in the second movement, advance to the Right Rear, the direction of ☴[☰], as in photos 114 and 115. Likewise, then turn your torso from the Rear to the Front, the direction of ☱, and advance to the Right Front, the direction of ☵[☲], as in photos 116 and 117. This technique is comprised of four postures, making a total of eight movements, aligning toward each of the cardinal and compass directions, all eight trigrams, thus both the straight and angled of the eight directions.

The footwork in Taiji has five positions. The five positions are the five kinds of steps. The five steps correspond to the five elements – metal, wood, water, fire, earth. The five elements are also five situations, generating and overcoming each other – advance, retreat, step to the left, step to the right, stay in the center.

Advancing corresponds to fire. This one is understood easily enough to keep people from plugging their ears or covering their eyes in confusion. It is typically associated with terms of urgency, such as “huosu” [“fire fast”], “huoji” [“fire urgent”], times when “xinho” [“heart fire”] would be building up.

Retreating corresponds to water. [From the *Book of Documents*, document 32:] “Water soaks downward.” When the terrain is flat, it slows its flow. Where the terrain curves, it follows the curves.

Stepping to the left corresponds to wood. “Wood is flexible yet resilient.” The more regular are the twigs of a tree, the stronger its root. If one branch is not swaying, none of them will be.

Stepping to the right corresponds to metal. “Metal is malleable yet resistant.” It is the hardest substance. Amidst the five elements, metal is associated with the west, therefore with stepping to the right.

Staying in the center corresponds to earth. As the center position of the five elements, it is round and full, like

the Earth itself which generates all things.

In each movement of each posture, the function of the five elements is prepared. Whether we are still as a mountain, moving like a thunderclap, retreating like a shooting star, or we are stepping to the left or right, moving upward or downward, forward or back, they pervade always.

### 太極圖式說明

#### EXPLANATION OF THE TAIJI DIAGRAMS

雙魚太極圖式一

Double-fish taiji diagram 1:



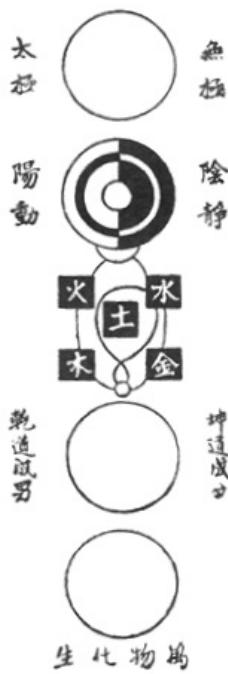
雙魚太極圖式二

Double-fish taiji diagram 2:



周蓮溪太極圖

Zhou Lianxi's Taiji Diagram:



太極 無極

taiji / wuji

陽動 陰靜

active – movement / passive – stillness

火 水

fire / water

土

earth

木 金

wood / metal

坤道成女

The way of the ground makes the female quality,

乾道成男

the way of the sky makes the male quality,

萬物化生

[and together] they produce all things.

第一二式之太極圖。為世俗所傳者。中繪雙魚形。陰陽交接。互相啣連。蓋天地未分以前。曰太極。此圖即示混沌未判之意。易經易有太極。是生兩儀。故近世習太極拳。其活步推手。多從此中樞求奧妙。而八卦掌。拳械。則更由此圓圈中求功夫也。第三圖。為宋周敦頤撰。敦頤推道體之本原。曰無極。無極而生太極。太極生兩儀。兩儀生四象。四象生八卦。如吾心寂然。無思。萬善未發。是無極也。然此心未發。自有照然不昧之本體。是太極也。陽動以喻太極。陰靜以喻無極。動之始則陽生。動之極則陰生。始靜則柔。極靜則剛。余友孫君祿堂嘗云。太極形意。八卦為一體。余初未深信。後屢得諸老前輩之指導。稍窺門徑。乃知太極之理。實為至道。以及形意八卦。亦皆由無極而太極。由五行而八卦。苟能參透逆運之術。旋乾轉坤。抽坎填離。迨至一旦貫通三派之理法。謂為同出一源。烏得不可。而太極。圈中之生活。要在讀者自觀省耳。

The first two drawings above are common ways to display a taiji diagram. Within each is drawn a pair of fish representing passive and active interconnected by the way they link at their mouths. The condition before skyness

and groundness become distinct from each other is called the Grand Polarity. These drawings depict the concept of the primal murkiness before there were such distinctions. According to the *Book of Changes*: “Change has a grand polarity, which generates the dual aspects.” Even in our modern times, whenever you practice Taiji Boxing, all the way through to moving-step pushing hands, it is by always following this central principle that you will seek out the secret. In Bagua Palming, its boxing techniques and weapons, skill is to be sought that much more from such circles.

The third image was made by Zhou Dunyi of the Song Dynasty. He advanced the basic origin of the Way as Nonpolarity [rather than Change]. Nonpolarity generated the Grand Polarity, the Grand Polarity generated the dual aspects, the dual aspects generated the four manifestations, and the four manifestations generated the eight trigrams. When one’s mind is silent, without any thoughts, even all good things making no voice, this is called Nonpolarity. But before emerging from such a state of mind, there is already an essence of Being bringing light to the void, and this is called the Grand Polarity. When active, when there is movement, this is like the Grand Polarity. But when passive, when there is stillness, this is like Nonpolarity. When movement starts, then the active aspect is generated. When movement reaches its limit, then the passive aspect is generated. As stillness begins, there is softness. As stillness peaks, there is hardness.

My colleague Sun Lutang once said to me: “Taiji, Xingyi, and Bagua are of the same essence.” I was not yet fully convinced of this, and so I repeatedly sought guidance from various masters, gaining a slight understanding. When I finally perceived that Taiji principles indeed arrive at the Way, Xingyi and Bagua were also there. They all go from nonpolarity to grand polarity, from five elements to eight trigrams. If you are able to understand the art of reversal, of switching skyness and groundness, of extinguishing waterness with fireness, then one day you will make the connection between the methods of the three systems, and will proclaim they all come from the same source and that it could not be otherwise. In Taiji, liveliness is to be found within circularity. What is important is that you pay attention and become aware of this point yourself.

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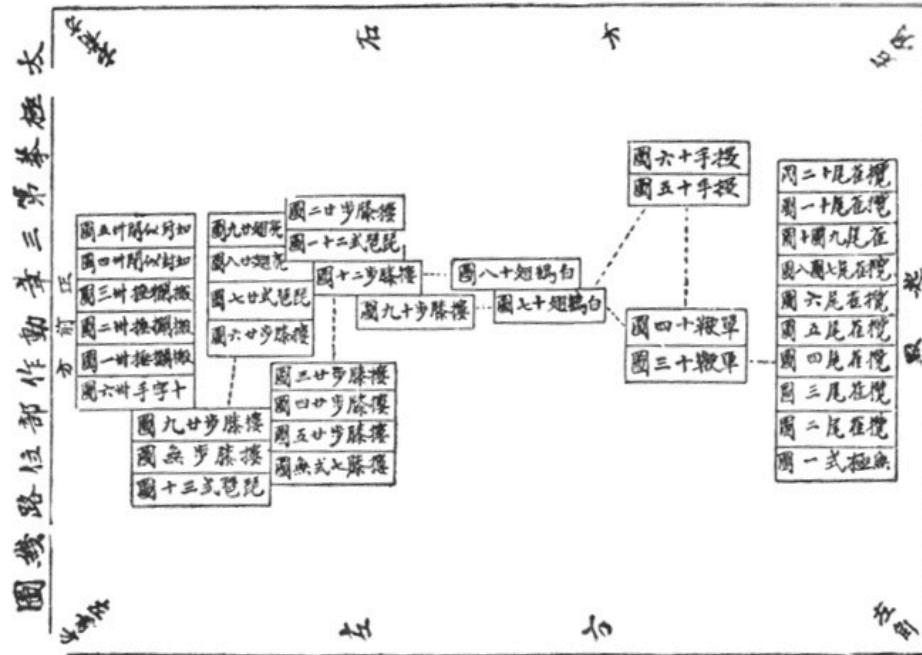
[MOVEMENT CHARTS – presented here with this orientation:]

右前方	右方	右角
Right Front	Right	Right Rear
正前方		起點
Front		Rear
左前方	左方	左角
Left Front	Left	Left Rear

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### 太極拳第三章動作部位路線圖

Chart of the movements of the Taiji boxing set in Chapter Three:



NONPOLARITY POSTURE (photo 1) 圖一式極無

CATCH THE SPARROW (photo 2) 圖二尾雀攬

CATCH THE SPARROW (photo 3) 圖三尾雀攬

CATCH THE SPARROW (photo 4) 圖四尾雀攬

CATCH THE SPARROW (photo 5) 圖五尾雀攬

CATCH THE SPARROW (photo 6) 圖六尾雀攬

CATCH THE SPARROW (photos 7 & 8) 圖八圖七尾雀攬

CATCH THE SPARROW (photo 9 & 10) 圖十圖九尾雀攬

CATCH THE SPARROW (photo 11) 圖一十尾雀攬

CATCH THE SPARROW (photo 12) 圖二十尾雀攬

SINGLE ROD (photo 13) 圖三十鞭單

SINGLE ROD (photo 14) 圖四十鞭單

RAISE THE HANDS (photo 15) 圖五十手提

RAISE THE HANDS (photo 16) 圖六十手提

WHITE CRANE'S WINGS (photo 17) 圖七十翅鶴白

WHITE CRANE'S WINGS (photo 18) 圖八十翅鶴白

BRUSH KNEE STANCE (photo 19) 圖九十步膝摟

BRUSH KNEE STANCE (photo 20) 圖十二步膝摟

LUTE POSTURE (photo 21) 圖一十二式琵琶

BRUSH KNEE STANCE (photo 22) 圖二廿步膝摟

BRUSH KNEE STANCE (photo 23) 圖三廿步膝摟

BRUSH KNEE STANCE (photo 24) 圖四廿步膝摟

BRUSH KNEE STANCE (photo 25) 圖五廿步膝摟

BRUSH KNEE STANCE – Part 7 (no photo) 圖無式七膝摟

BRUSH KNEE STANCE (photo 26) 圖六廿步膝摟

LUTE POSTURE (photo 27) 圖七廿琵琶

SHOW WINGS (photo 28) 圖八廿翅亮

SHOW WINGS (photo 29) 圖九廿翅亮

BRUSH KNEE STANCE (photo 29) [no photo] 圖九廿步膝摟

BRUSH KNEE STANCE (no photo) 圖無步膝摟

LUTE POSTURE (photo 30) 圖十三式琵琶

PARRY, BLOCK, PUNCH (photo 31) 圖一卅捶擋搬

PARRY, BLOCK, PUNCH (photo 32) 圖二卅捶擋搬

PARRY, BLOCK, PUNCH (photo 33) 圖三卅捶擋搬

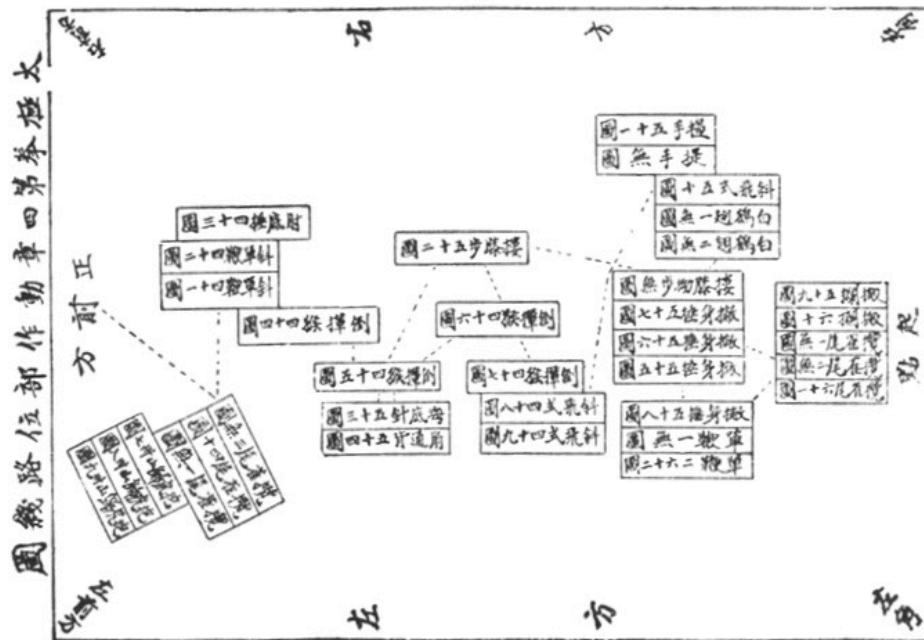
SEALING SHUT (photo 34) 圖四卅閉似封如

SEALING SHUT (photo 35) 圖五卅閉似封如

CROSSED HANDS (photo 36) 圖六卅手字十

## 太極拳第四章動作部位路線圖

Chart of the movements of the Taiji boxing set in Chapter Four:



CAPTURE THE TIGER (photo 37) 圖七卅山歸虎抱

CAPTURE THE TIGER (photo 38) 圖八卅山歸虎抱

CAPTURE THE TIGER (photo 39) 圖九卅山歸虎抱

CATCH THE SPARROW – Part 1 (no photo) 圖無一尾雀攬

CATCH THE SPARROW (photo 40) 圖十四尾雀攬

CATCH THE SPARROW – Part 3 (no photo) 圖無三尾雀攬

DIAGONAL SINGLE ROD (photo 41) 圖一十四鞭單斜

DIAGONAL SINGLE ROD (photo 42) 圖二十四鞭單斜

PUNCH UNDER ELBOW (photo 43) 圖三十四捶底肘

RETREATING MONKEY (photo 44) 圖四十四猴搬倒

RETREATING MONKEY (photo 45) 圖五十四猴搬倒

RETREATING MONKEY (photo 46) 圖六十四猴搬倒

RETREATING MONKEY (photo 47) 圖七十四猴搬倒

DIAGONAL FLYING (photo 48) 圖八十四式飛斜

DIAGONAL FLYING (photo 49) 圖九十四式飛斜

DIAGONAL FLYING (photo 50) 圖十五式飛斜

RAISE THE HANDS (photo 51) 圖一十五手提

RAISE THE HANDS (no photo) 圖無手提

WHITE CRANE'S WINGS – Part 1 (no photo) 圖無一翅鶴白

WHITE CRANE'S WINGS – Part 2 (no photo) 圖無二翅鶴白

BRUSH KNEE IN A CROSSED STANCE (no photo) 圖無步拗膝摟

BRUSH KNEE STANCE (photo 52) 圖二十五步膝摟

NEEDLING "UNDER THE SEA" (photo 53) 圖三十五針底海

FAN THROUGH THE BACK (photo 54) 圖四十五背通扇

TORSO-FLUNG PUNCH (photo 55) 圖五十五捶身撇

TORSO-FLUNG PUNCH (photo 56) 圖六十五捶身撇

TORSO-FLUNG PUNCH (photo 57) 圖七十五捶身撇

TORSO-FLUNG PUNCH (photo 58) 圖八十五捶身撇

PARRY &amp; BLOCK (photo 59) 圖九十五攔搬

PARRY &amp; BLOCK (photo 60) 圖十六攔搬

CATCH THE SPARROW (photo 61) 圖一十六尾雀攬

CATCH THE SPARROW – Part 1 [2] (no photo) 圖無一尾雀攬

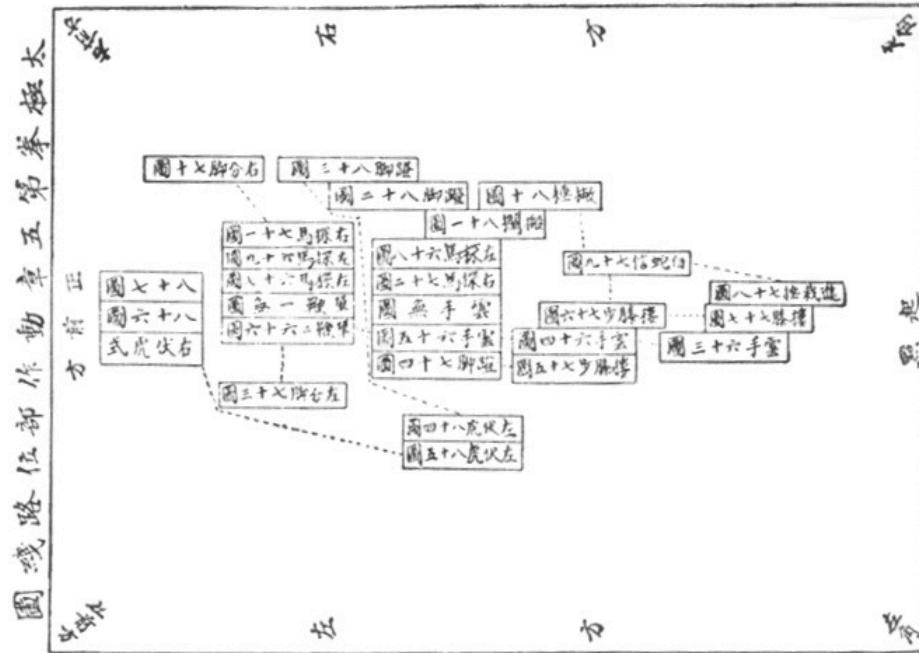
CATCH THE SPARROW – Part 2 [continued] (no photo) 圖無二尾雀攬

SINGLE ROD – Part 1 (no photo) 圖無一鞭單

SINGLE ROD – Part 2 (photo 62) 圖二十六二鞭單

### 太極拳第五章動作部位路線圖

Chart of the movements of the Taiji boxing set in Chapter Five:

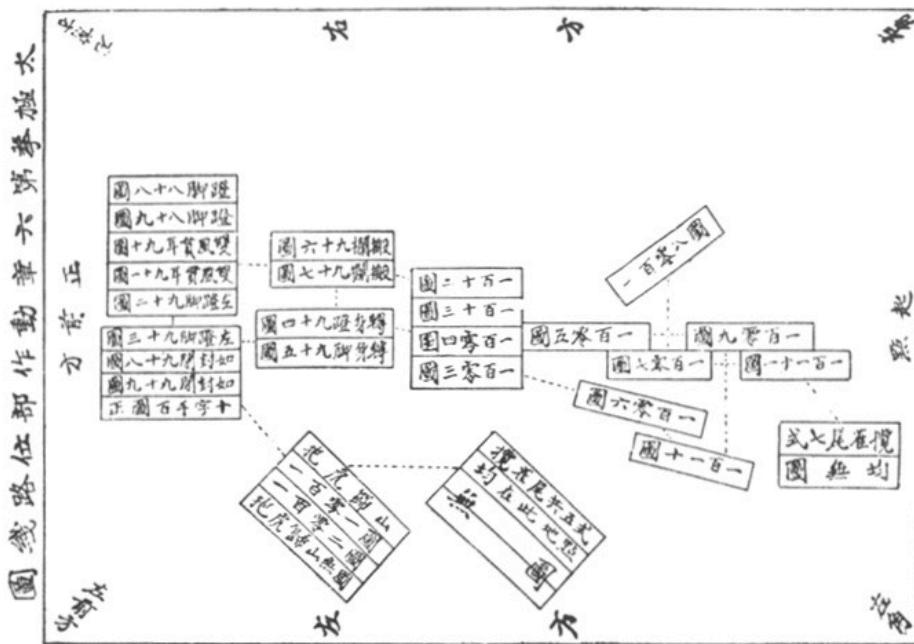


CLOUDING HANDS (photo 63) 圖三十六手雲  
 CLOUDING HANDS (photo 64) 圖四十六手雲  
 CLOUDING HANDS (photo 65) 圖五十六手雲  
 CLOUDING HANDS (no photo) 圖無手雲  
 SINGLE ROD – Part 1 (no photo) 圖無一鞭單  
 SINGLE ROD – Part 2 (photo 66) 圖六十六二單鞭  
 LEFT REACHING OUT TO THE HORSE (photo 67) 圖七十六馬探左  
 LEFT REACHING OUT TO THE HORSE (photo 68) 圖八十六馬探左  
 LEFT REACHING OUT TO THE HORSE (photo 69) 圖九十六馬探左  
 KICK TO THE RIGHT SIDE (photo 70) 圖十七脚分右  
 RIGHT REACHING OUT TO THE HORSE (photo 71) 圖一十七馬探右  
 RIGHT REACHING OUT TO THE HORSE (photo 72) 圖二十七馬探右  
 KICK TO THE LEFT SIDE (photo 73) 圖三十七脚分左  
 PRESSING KICK (photo 74) 圖四十七脚蹬  
 BRUSH KNEE STANCE (photo 75) 圖五十七步膝摟  
 BRUSH KNEE STANCE (photo 76) 圖六十七步膝摟  
 BRUSH KNEE (photo 77) 圖七十七膝摟  
 ADVANCE, PLANTING PUNCH (photo 78) 圖八十七捶栽進  
 WHITE SNAKE'S TONGUE (photo 79) 圖九十七信蛇白  
 TORSO-FLUNG PUNCH (photo 80) 圖十八捶撇  
 PARRY & BLOCK (photo 81) 圖一十八攔搬  
 PRESSING KICK (photo 82) 圖二十八脚蹬  
 PRESSING KICK (photo 83) 圖三十八脚蹬  
 LEFT SUBDING THE TIGER (photo 84) 圖四十八虎伏左  
 LEFT SUBDING THE TIGER (photo 85) 圖五十八虎伏左  
 RIGHT SUBDING THE TIGER (photo 86) 圖六十八式虎伏右  
 (photo 87) 圖七十八

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### 太極拳第六章動作部位路線圖

Chart of the movements of the Taiji boxing set in Chapter Six:



## PRESSING KICK (photo 88) 圖八十八腳蹬

### PRESSING KICK (photo 89) 圖九十八蹬腳

## DOUBLE WINDS THROUGH THE EARS (photo 90) 圖十九耳貫風雙

## DOUBLE WINDS THROUGH THE EARS (photo 91) 圖一十九耳貫風雙

LEFT PRESSING KICK (photo 92) 圖二十九腳蹬左

## LEFT PRESSING KICK (photo 93) 圖三十九腳蹬左

TURN AROUND, PRESSING KICK (photo 94) 圖四十九蹬身轉

TURN AROUND, PRESSING KICK (photo 95) 圖五十九腳身轉

PARRY & BLOCK (photo 96) 圖六十九攔搬

PARRY & BLOCK (photo 97) 圖七十九攔搬

# SEALING SHUT (photo 98) 圖八十九閉封如

## SEALING SHUT (photo 99) 圖九十九閉封如

## CROSSED HANDS (photo 100) 正圖自手子十 人手十人手十人手十人手十人手十人手十

## CAPTURE THE TIGER (photo 101) 抱虎歸山一日零一圖

(photo 102) 一目零一圖

# CAPTURE THE TIGER (no photo) 抱虎歸山無圖

CATCH THE SPARROW – 5 parts at this place (no photos) 攬雀尾共五式均在此地點無圖

(photo 103) 圖二零白一

(photo 104) 圖四零日一

(photo 105) 圖五零日一

(photo 106) 圖八零日一  
（上）

(photo 107) 一零七圖

(photo 108) — 白零八圖

(photo 109) 圖八零一

(photo 110) 圖十一

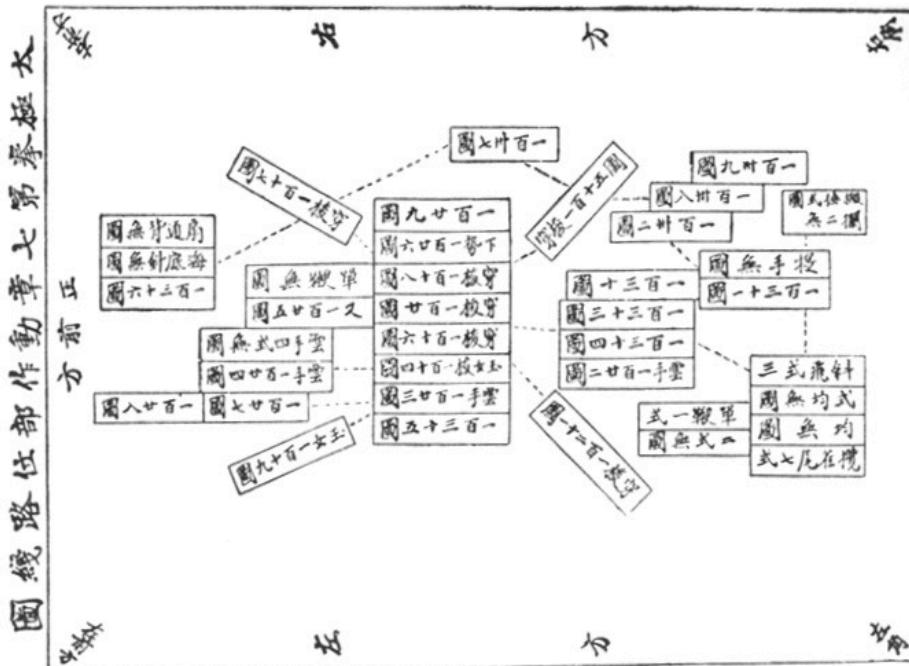
(photo III) 圖一一四一

(photo 112) 圖二十百一

(photo 113) 圖三十百一

## 太極拳第七章動作部位路線圖

Chart of the movements of the Taiji boxing set in Chapter Seven:



MAIDEN AT THE SHUTTLE (photo 114) 圖四十百一梭女玉

WORKING THE SHUTTLE (photo 115) 穿梭一百十五圖

WORKING THE SHUTTLE (photo 116) 圖六十百一梭穿

WORKING THE SHUTTLE (photo 117) 圖七十百一梭穿

WORKING THE SHUTTLE (photo 118) 圖八十百一梭穿

MAIDEN (photo 119) 圖九十百一女玉

WORKING THE SHUTTLE (photo 120) 圖廿百一梭穿

WORKING THE SHUTTLE (photo 121) 圖一十二百一梭穿

CATCH THE SPARROW – 7 parts (no photos) 圖無均式七尾雀攬

SINGLE ROD – Parts 1 &amp; 2 (no photos) 圖無式二式一鞭單

CLOUDING HANDS (photo 122) 圖二廿百一手雲

CLOUDING HANDS (photo 123) 圖三廿百一手雲

CLOUDING HANDS (photo 124) 圖四廿百一手雲

CLOUDING HANDS – Part 4 (no photo) 圖無式四手雲

SINGLE ROD (no photo) 圖無鞭單

(photo 125) 圖五廿百一又

LOW POSTURE (photo 126) 圖六廿百一勢下

(photo 127) 圖七廿百一

(photo 128) 圖八廿百一

(photo 129) 圖九廿百一

(photo 130) 圖十三百一

(photo 131) 圖一十三百一

## DIAGONAL FLYING – 3 parts (no photos) 圖無均式三式飛斜

RAISE THE HANDS (no photo) 圖無手提

(photo 132) 圖二卅百一

(photo 133) 圖三十三百一

(photo 134) 圖四十三百一

(photo 135) 圖五十三百一

(photo 136) 圖六十三百一

EA”(no photo) 圖無針底海

NEEDLING “UNDER THE SEA” (no photo) 圖無針底海

FAN THROUGH THE BACK (no photo) 圖無背通扇

(photo 137) 圖七卅百一

(photo 138) 圖八卅百一

(photo 139) 圖九州百一

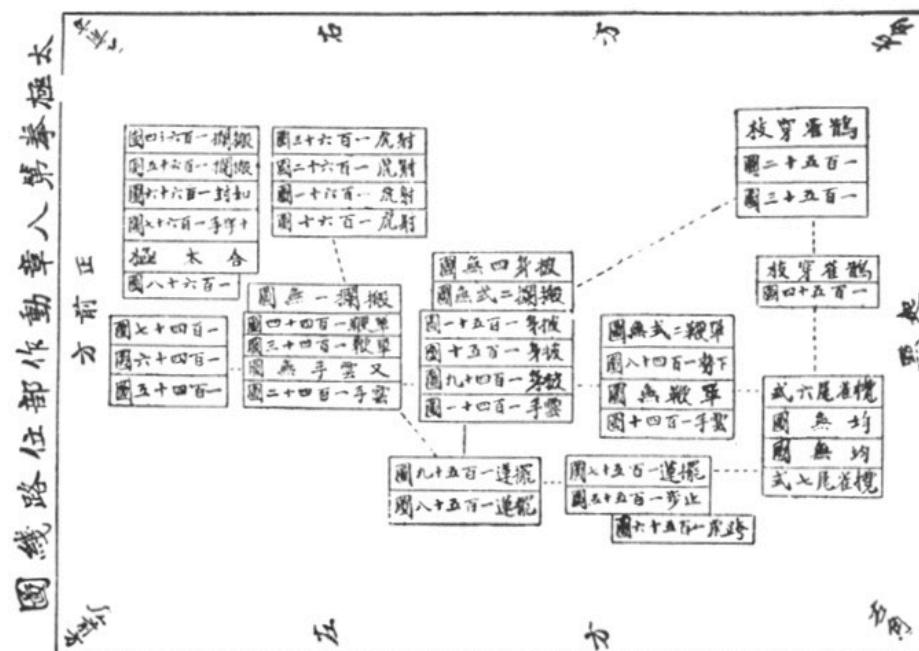
PARRY, BLOCK, PUNCH – 2 parts (no photos) 圖無式二捶攔搬

CATCH THE SPARROW – 7 [6] parts (no photos) 圖無均式七尾雀攬

## SINGLE ROD – Parts 1 & 2 (no photos) 圖無式二式一鞭單

太極拳第八章動作部位路線圖

### Chart of the movements of the Taiji boxing set in Chapter Eight:



## CLOUDING HANDS (photo 140) 圖十四百一手雲

## CLOUDING HANDS (photo 141) 圖一十四百一手雲

CLOUDING HANDS (photo 142) 圖二十四百一手雲

CLOUDING HANDS continued (no photo) 圖無手雲又

## SINGLE ROD (photo 143) 圖三十四百一鞭單

- SINGLE ROD (photo 144) 圖四十四百一鞭單  
 (photo 145) 圖五十四百一  
 (photo 146) 圖六十四百一  
 (photo 147) 圖七十四百一  
 PARRY & BLOCK – Part 1 (no photo) 圖無一攔搬  
 PARRY & BLOCK – Part 2 (no photo) 圖無式二攔搬  
 CATCH THE SPARROW – 6 parts (no photos) 圖無均式六尾雀攬  
 SINGLE ROD – 2 parts (no photos) 圖無式二鞭單  
 LOW POSTURE (photo 148) 圖八十四百一勢下  
 DRAPING THE BODY (photo 149) 圖九十四百一身披  
 DRAPING THE BODY (photo 150) 圖十五百一身披  
 DRAPING THE BODY (photo 151) 圖一十五百一身披  
 DRAPING THE BODY – Part 4 (no photo) 圖無四身披  
 MAGPIE FINDS A WAY THROUGH (photo 152) 圖二十五百一枝穿雀鵲  
 (photo 153) 圖三十五百一  
 MAGPIE FINDS A WAY THROUGH (photo 154) 圖四十五百一枝穿雀鵲  
 CATCH THE SPARROW – 7 [6] parts (no photos) 圖無均式七尾雀攬  
 SINGLE ROD (no photos) 圖無鞭單  
 STEP FORWARD (photo 155) 圖五十五百一步止  
 SITTING TIGER (photo 156) 圖六十五百一虎跨  
 SWINGING LOTUS KICK (photo 157) 圖七十五百一蓮擺  
 SWINGING LOTUS KICK (photo 158) 圖八十五一蓮擺  
 SWINGING LOTUS KICK (photo 159) 圖九十五百一蓮擺  
 SHOOT THE TIGER (photo 160) 圖十六百一虎射  
 SHOOT THE TIGER (photo 161) 圖一十六百一虎射  
 SHOOT THE TIGER (photo 162) 圖二十六百一虎射  
 SHOOT THE TIGER (photo 163) 圖三十六百一虎射  
 PARRY & BLOCK (photo 164) 圖四十六百一攔搬  
 PARRY & BLOCK (photo 165) 圖五十六百一攔搬  
 SEALING SHUT (photo 166) 圖六十六百一封如  
 CROSSED HANDS (photo 167) 圖七十六百一手字十  
 CLOSING POSTURE (photo 168) 圖八十六百一極太合

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太極拳路線說明

## EXPLANATION OF THE MOVEMENT CHARTS

本書太極拳。共分六路。每一路。由三十六圖。至三十圖不等。倘六路動作路線。繪於一圖。勢必全圖繁亂無法查檢。故將全部。分路繪圖。按照動作之方向部位。次第刊入。譬如無極式第一圖。指定入場處為起點。第一圖即繪入起點。至第三十六圖十字手。已至終點。即（圖中指定之正前方）該圖。即繪於正前方。與第一圖。各佔首端。遙遙對峙。至第三十七圖。抱虎歸山。則由正前方。即（終點）回首斜行。故其動作路線。亦偏左。至一百六十八圖。合太極。仍歸原起點。是為周而復始。至圖中。由此至彼。皆繪以虛線（即……）以便觀覽。如一式而有數變動者。皆繪於一處。以示仍在原地之意。如是。

The Taiji Boxing set in this book is divided into a total of six sections. Each section contains around thirty movements. If the route of these six sections of movements was drawn as a single chart, it would be too messy to examine. Therefore the whole thing has been divided into sections according to the orientation, position, and sequence of the movements.

For example, the posture in the first photo – NONPOLARITY POSTURE – represents the starting place in the practice space, at the “Rear”, where that posture is therefore placed on the chart. By photo 36 – CROSSED HANDS – the other end of the section has been reached, at the “Front”, where that posture is therefore charted. Together with photo 1, these postures begin and end the section facing in the same direction. With photo 37 – CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN – you turn around from the Front and step diagonally, the direction of the movement therefore going toward the “Left”. With photo 168 – CLOSING POSTURE – you return to your original position at the Rear, where you can start the whole set over again.

Within the charts, going from one posture to another is usually indicated by a dotted line in order to make it clear. In the case of a single posture that has several movements, the boxes are stacked next to each other to represent that they occur in the same place:



凡另有其他動作。與此動作。亦在一處者。未便挪移。故仍繪於一處。如數式同在一處。而動作略挪動者。特錯綜其地位。以表明之。如是。

These are movements that are different but performed in the same place, and so it would not be convenient for them to be separated in the chart.

When postures are performed in the same place but their movements cause them to slightly shift from their place, this is made clear by having these boxes slightly shifted so that they are not perfectly aligned with their neighbors:



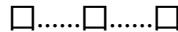
凡姿式接近。而又非同時。亦非原地者。特於部位間。畫一隔聯線。以示區別。如是。

For postures that happen in almost the same place but at different times, short dotted lines are used to show this distinction:



凡前進之動作。直移其圖於前。或隔離錯綜於前。如是。

For advancing movements that go forward or step diagonally, longer dotted lines are used:



此路線之大略也。至若圖中方向。乃指定不移之部位。無論照像對何方向。總以說明為主。任憑如何轉動。總以認定圖中指明之部位。由何方入場。即以入場處為起點。以起點之對方為終點。終點便是圖中之正前方。正前方之左右。為左前方。右前方。起點之左右。為左角。右角。練習場中央之左右。為左方。右方。譬如第一圖。無極式。由指定之起點入場。面向右方。作立正式。右方就是起點的右面。兩足尖與前胸面目。均向右面。足踵與脊背。均向左方。左方就是起點左面。如此則左胳膊向正前方矣。其餘各式。亦皆以此為例。認定不移之方向詳參說明。則無不迎刃而解矣。

These charts are a general outline. As for the orientations within the charts, they indicate constant directions. No matter in what direction a posture seems to be oriented in its photo, always give priority to the explanation text. Whenever you turn around, always reorient yourself based on where the set began, i.e. beginning in the Rear, and relative to that is the Front, at the top of each chart. To the sides of the Front are the Left Front and the Right Front. To the sides of the Rear are the Left Rear and Right Rear. To the sides of the center of the space are simply the Left and Right. As the NONPOLARITY POSTURE is in the Rear, you are therefore standing at attention facing to the Right, your toes, chest, and face all aligned to the Right, heels and spine to the Left, your left arm to the Front. The rest of the postures are all based upon this orientation. By keeping these directions constant in your mind, the movement instructions will always get you to the correct place.

### 陳敬亭太極拳說

#### EXPLANATION OF TAIJI BOXING FROM CHEN JINGTING [XIUFENG]

夫拳以太極為名者。有所謂而然也。非若旁門之拳。立名以卦。而此拳獨以太極為名。獨占鰲頭者也。太極者。舉人一身而言也。然乾為首。坤為腹。人所共知也。至於腰為太極。誰得而知。何以言之。兩腎為腰。腰象太極。太極生兩儀。兩儀即脊骨兩旁兩胯兩股大筋也。兩儀生四象。四象即四肢也。兩儀之筋。上通兩腋下後之大筋。發於胳膊下。由兩胯後筋。發於兩腿。四象生八卦。八卦即四肢八節也。八八生六十四卦。即手足指節。五十六節。合四肢八節也。即六十四卦也。至於手指。則分春夏秋冬。食指為春。屬木。中指長為夏。屬火。象夏日長。無名指。與食指一班長。為秋。屬金。象春秋晝夜相停。小指短為冬。屬水。象冬日短。大指為四季土。運用於四時。與四指皆相配合。所以能拿物也。夫此拳命名太極。以力由腰發。至於兩儀筋。由兩儀之筋。發於四肢。此為用心法。由四肢八節。發於手足指節。此為用手法。為用足法。是此拳皆以身法玩四肢。而旁門皆以四肢玩身法也。此拳言身法者。是命意源頭在腰隙。刻刻留心在腰間云爾。

中以太極兩儀生四象。

貫之春宵一刻值千金。

This boxing art is called Taiji [grand polarity] for a reason. It is unlike and aloof from other schools of boxing. This art alone gets to be called Taiji because it is the grandest of all. The concept of grand polarity indicates the body as a whole. The head equates with the sky and the abdomen equates with the ground, which will make sense to everyone. But the waist is a grand polarity, which nobody seems to understand. The two kidneys form the waist. The waist represents the grand polarity. The grand polarity generates the dual aspects. The dual aspects are the sides of the spine, the large muscles of the buttocks and upper legs.

The dual aspects generate the four manifestations. The four manifestations are the four limbs. The muscles of the dual aspects extend upward to the armpits then downward along the large muscles of the upper arms into the forearms, and likewise extend downward going from the buttocks along the legs.

The four manifestations generate the eight trigrams. The eight trigrams are the eight joints of the four limbs [i.e. elbows/knees, wrists/ankles – the shoulders/hips representing the roots of the limbs]. Eight multiplied by eight makes the sixty-four hexagrams. The fifty-six joints of the fingers and toes plus the eight joints of the four limbs also adds up to the sixty four hexagrams.

As for the fingers, they are divided into correspondences with the four seasons. The forefinger corresponds to spring and the element of wood. The middle finger corresponds to summer, the element of fire, and the summer solstice. The ring finger aligns with the forefinger, corresponding to autumn, the element of metal, and the spring and autumn equinoxes. The little finger corresponds to winter, the element of water, and the winter solstice. The thumb corresponds to the seasons as a whole and the element of earth. Using the analogy of the four seasons, the

four fingers all fit together, and are thereby able to grasp objects.

This boxing art is called “grand polarity” because it sends power from the lower back to the muscles of the dual aspects and out to the four limbs, making the method of using mind. From the eight joints of the four limbs to the joints of the fingers and toes, this makes the method of using hands and feet. This boxing art always uses the torso to lead the limbs, whereas other schools always use the limbs to lead the torso. This art describes the torso method thus [from the Thirteen Dynamics Song]: “Commands come from your lower back... At every moment, pay attention to your waist.” Within there is the concept of the dual aspects of the grand polarity generating the four manifestations. Extend this to [from Su Dongpo’s “Spring Night”]: “One moment of a spring night is worth a thousand gold pieces.” [This oddly selected quote from a romantic poem perhaps is intended to mean that the exponentiating process of grand polarity > two > four > eight trigrams > and so on, which could get uselessly complicated, is therefore always to be deconstructed back to that grand polarity – the body operating as a single unit. Or it could be implying that one good principle is worth a thousand techniques.]

### 第三章

#### CHAPTER THREE

### 無極說

#### EXPLANATION OF WUJI

無極形者。卽尋常不動之立正姿式也。其心中。無形無象。無意無識。混混沌沌。一氣渾淪。實天然未分之至性也。惟天然順行之道。常有違乎修養之弊。是攝生之術。仍未盡善也。於是古之賢聖。參透逆運之理。還元之道。轉乾坤。奪造化。一氣運行之道。而太極生焉。於後天之行功中。以復先天之元氣。形意。八卦。太極。諸拳之理。其庶幾焉。

The condition of “wuji” [nonpolarity] represents standing in a posture of basic stillness. And within the mind there is a formlessness, a shapelessness, no thoughts, no ideas, a murky vagueness, a continuous undifferentiation, a perfect condition of true naturalness that does not make distinctions. But methods of doing what is “natural” often make the mistake of forgetting principles of health cultivation, which is why “fitness arts” are typically incomplete. Therefore ancient sages came to understand the principles of reversing the effects of experience and resetting one’s primal condition. The revolving of passive and active [as in the spinning of the taiji symbol] is the way Nature constantly functions, and thereby grand polarity is generated. By way of training with your acquired nature, restore the primal energy of your innate nature. This is a principle in each of the boxing arts of Xingyi, Bagua, and Taiji.

### 無極歌

#### WUJI SONG

無形無象無紛爭。一片神行至道誇。參透虛無根蒂固。混混沌沌樂無涯。

*Formless, shapeless, fightless.*

*Through the movement of spirit, you will attain the Way's greatness.*

*Know well that emptiness is the basis of solidity.*

*In murky vagueness is joyful boundlessness.*

## 太極說

### EXPLANATION OF TAIJI

太極者。無極而生。陰陽之母也。在拳中。則屬土。在人五臟。則屬脾。故形意拳中之橫拳。包羅萬象。在太極拳中。靜為無極。動為太極。一氣伸縮之理。若長拳十三式。各種刀劍。無不包括無遺也。其法陰陽相濟。上下相隨。一氣活潑。動作自然。無過不及。隨屈就伸。由靜而動。無為而成者也。是為太極。

“Taiji [grand polarity] is born of wuji [nonpolarity], and is the mother of yin and yang [the passive and active aspects].” Within the boxing art, it corresponds to the element of earth. As for its place among the five organs, it corresponds to the spleen, which means that within Xingyi Boxing it corresponds to the crossing technique, which contains all phenomena. In Taiji Boxing, stillness is a matter of nonpolarity, movement a matter of grand polarity, a principle of continuous expansion and contraction. In the Thirteen Dynamics Long Boxing set, as well as in the saber and sword sets, everything is included, nothing left out. Among its principles are: passive and active complement each other, upper body and lower coordinating with each other; there is a continuous lively flow, using movement that is natural; neither overdoing nor underdoing, comply and bend, then engage and extend; movement comes from stillness, achievement from not trying. This is Taiji.

## 太極歌

### TAIJI SONG

太極原生無極中。混元一氣感斯通。先天逆運隨機變。萬象包羅易理中。

*Grand polarity arises from nonpolarity.*

*Our primal state is linked with and felt through this principle.*

*Innate nature is restored: response to changing circumstances.*

*All phenomena are contained within the theory in the Book of Changes.*

## 太極拳講義

### THE TAIJI BOXING SET EXPLAINED

## 無極式

### [o] NOPOLARITY POSTURE

(名解) 無極者。無形無象。混混沌沌。之姿式也。拳譜云。『動之則分。』卽太極也。『靜之則合。』乃無極也。又曰一靜無不靜。皆指無極而言。

Explanation of the name:

Nonpolarity is formlessness, shapelessness, a posture of total vagueness and undifferentiation. It says in the *Boxing Manual*: “When there is movement, passive and active become distinct from each other.” This refers to grand polarity. “When there is stillness, they return to being indistinguishable.” This refers to nonpolarity. Also: “If one part is still, every part is still.” These words also have to do with nonpolarity.

(注意) 頭要頂勁。項要豎勁。精神貫注。氣沉丹田。全身安靜。又要靈活。絲毫不用力氣。順行其天地自然之道。乃為完善。

Points for attention:

Your head should have an energy of pressing up and your neck should have energy of erecting. Spirit courses through and energy sinks to your elixir field. Your whole body is at peace, but should be ready to move. To get it

perfect, there should not be the slightest use of exertion, only accordance with the natural way of the universe.

(功用) 此係預備式。用以注全身。從事接演下式。且亦開門式。入場禮。與少林之踏中官相同。與操法之立正。完全不同。蓋體操之立正。鼓胸踢腰。扳膀登腿。此則一氣渾淪。空空洞洞。概以心意為作用。初學者須潛索焉。Function:

This is a preparation posture, and so it used for focusing the whole body to flow into the movements that follow from it. It is also an opening posture, a ritual for commencing the exercise, the same as Shaolin practitioners once they have stepped into their practice space. It is completely different from standing at attention to begin a gymnastics routine, in which you would stick out your chest and suck in your gut, stiffening your arms and locking your legs. In this posture, there is an energy of vagueness, an empty void. It is a state of mind that beginners have to search for.

(講義) 由指定之起點入場。面向起點右方。兩手下垂。兩肩極力鬆勁。兩手心朝身後。(即起點左面) 兩手掌有往下按勁的意思。兩足距離約一尺二三寸。然亦以人之兩肩膀之寬窄為標準。兩足尖均向起點右方。(即面前) 成正||字形。兩眼向面前平看。其式如第一圖。

Explanation of the posture:

After entering your practice space, align yourself toward the Right. Your hands are hanging down, loosening as much as possible, palms facing behind you (to the Left). Your hands have an intention of pushing downward. Your feet are about foot and a quarter apart, though it depends on what your own shoulder width happens to be. Your toes are pointing to the Right, your feet standing parallel. Your gaze is forward and level. See photo 1:



### 攬雀尾 一式

#### [1.1] CATCH THE SPARROW BY THE TAIL – Part 1

(名解) 攬雀尾。實含掙攏擠按。取手捻雀尾之意。陳秀峯所傳。曰攬切尾。攬住敵人之臂。假想為雀尾。趁勢進切以襲之。

Explanation of the name:

CATCH THE SPARROW BY THE TAIL contains the techniques of ward-off, rollback, press, and push, and your hands have a notion of pinching a sparrow's tail. Chen Xiufeng teaches this as CATCH & TEAR OFF THE TAIL. Catch the opponent's arm as if it is a sparrow's tail, then take advantage of the situation by cutting forward to attack him.

(變動) 有十一。 (一) 平提。 (二) 下按。 (三) 捅起式。 (四) 捅止式。 (五) 撾起式。 (六) 撾二式。  
 (七) 撾止式。 (八) 推擠。 (九) 平按。 (十) 右攬。 (十一) 左攬。

Eleven movements:

1. Lifting until level.
2. Pushing down.
3. Ward-off beginning.
4. Ward-off finishing.
5. Rollback beginning.
6. Rollback continuing.
7. Rollback finishing.
8. Press out.
9. Level push.
10. Catching to the right.
11. Catching to the left.

(注意) 以下十一動作。諫習時。一氣呵成。不可停滯。手動腰亦轉。臂肱膝胯。處處要靈活。鬆肩墜肘。式式注意。氣沉丹田。着着留心。

Points for attention:

When practicing the eleven postures below, they are to be performed as a single flow and must not have any pausing. As your hands move, your waist also rotates. There should be nimbleness in every part – arms, elbows, knees, hips, and so on. Pay attention in every posture to your shoulders loosening and your elbows hanging. Be mindful at every moment of energy sinking to your elixir field.

(功用) 以舒筋活血為主旨。以此十一動作為全部之楷則。此式一通。餘式易精。以禦敵為餘事。右刁手。外掛式。前棚進採。順攢推擠。平按攬切。皆此中之要訣。實含右刁左挂。棚攢擠按。各用法也。

Function:

The purpose of this technique is to loosen the sinews and liven the blood. These eleven movements form the standard for everything else. Once these postures are understood, the rest will be easy to master. As for defending against opponents, there is the right luring hand [in Part 4] and the posture of hanging outward [referring to the left hand in Part 5]. Ward-off forward, advancing while plucking. Smoothly rollback, then press out. Do a level push, then catch and cut. Within these the keys to the technique are also contained right luring and left hanging. Ward-off, rollback, press, and push are each applied.

(講義) 承上式第一圖。兩足原地不動。兩手向面前。 (即起點右方) 再往上緩緩平起。起至兩手與兩肩齊平為止。兩手背均朝上。兩手腕向下彎。手指均往下垂。鬆肩墜肘。順頂貫頂。兩手向上平起時。用心意往上抬。並非兩胳膊之作用。亦非兩手之作用。身體面目。均對起點右方。其式如第二圖。

Explanation of the movement:

Continuing from the previous posture, your feet staying where they are, your hands slowly lift up until level in front of you (toward the Right), lifting until at shoulder level, the backs of the hands facing upward, wrists bending downward, fingers hanging down, shoulders loosening, elbows hanging. Extend your neck, drawing up your headtop. As your hands lift up to be level, use intention to lift upward, not the action of your arms or hands. Your body and face are aligned to the Right. See photo 2:



### 攬雀尾 二式

#### [1.2] CATCH THE SPARROW BY THE TAIL – Part 2

(注意) 此為兩手下按式。按至肚臍下方為止。心意丹田。隨之下沉。不可有向上浮動的意思。亦不可前俯後仰。

Points for attention:

In this posture, your hands push down until below your navel. Your intention correspondingly sinks downward to your elixir field, and so there must be no thought of floating upward, and you also must not lean forward or back.

(功用) 以養浩然之氣。兼穩蹠步。如攬敵兩手。若干鈞重。而下按者。

Function:

The posture cultivates grandness of energy and steadies your stance. It is as though you are seizing an opponent's hands and pushing down with the weight of many tons.

(講義) 由第二圖不停。兩手由上方朝裏微圈回。至兩手距五六寸時。緩緩下按。按至肚臍下方。兩手背朝上。兩手腕手虎口均要圓。手指相對。兩胳膊如半月形。兩膝蓋彎曲。身體下蹲。含胸拔背。氣沉丹田。身體面目。仍向起點右方。其式如第三圖。

Explanation of the movement:

Continuing from the previous posture without pausing, your hands go from above by facing inward and withdrawing in a slight arc until they are about half a foot away from you, then they slowly push down until below your navel, the backs of the hands facing upward, the wrists and tiger's mouths rounded, fingers pointing toward each other, your arms making half moon shapes, your knees bending, body squatting down. Contain your chest and pluck up your back. Energy sinks to your elixir field. Your body and face are still aligned to the Right. See photo 3:



### 攬雀尾 三式

#### [1.3] CATCH THE SPARROW BY THE TAIL – Part 3

(注意) 此式以腰作車軸。使心中力量。刁起右手。兩手如同生於丹田。並非胳膊用力提起也。

Points for attention:

In this posture, use your waist as an axis so that power comes from your intention to lift your right hand, both hands seeming to emerge from your elixir field rather than lifting by way of arm strength.

(功用) 此式預備捌法前進。但其右手。可用以刁住敵腕。或趁勢以化右方之敵襲。左手掌隨右手起時。進擊敵人脇部。與八卦用法相同

Function:

This posture is a preparation to advance with a ward-off, but my right hand can also lure in an opponent's wrist, and I can take advantage of neutralizing his attack to the right by using my left palm at the same time to strike to his ribs. A similar technique is found in Bagua.

(講義) 右手掌向上緩緩提起。抬起時。微有朝裏裹勁的意思。又有向身體右邊縮勁的意思。手心斜向下。與顱頂平。距離正額尺許。身體用腰的勁。微向身右扭動。右胳膊曲肱墜肘。同時左手掌。於右手抬起時。直向右胯斜插。裏至左手心朝上。與右胯接近。兩手上下相照。如抱大圓珠式。左足遂向右前方挪半步。要斜直。右腿彎曲。兩足距離二尺餘。重點坐於右腿。兩眼平看右手。 (即起點處。) 其式如第四圖。

Explanation of the movement:

Your right palm lifts slowly upward with a slight intention of facing inward, as well as an intention of withdrawing to your right, the palm facing diagonally downward, level with your headtop, about a foot away from your forehead, your body using power from your waist to slightly twist to the right, your right forearm bent, elbow hanging down. At the same time, your left hand lifts and pierces diagonally toward your right hip, wrapping in until the palm is facing upward near your right hip, your hands aligned with each other above and below, as if holding a large ball. Your left foot then shifts a half step toward the Right Front and the leg should be not quite straight, your right leg bending, your feet just over two feet apart, the weight is on your right leg. Your gaze is level toward your right hand (to the Rear). See photo 4:



## 攬雀尾 四式

### [1.4] CATCH THE SPARROW BY THE TAIL – Part 4

(注意) 右手化至極處落下。再以全副精神。貫注左手。往上抬起時。隨走有朝外擰勁的意思。此式曰『棚。』左手掌。如由丹田而出。由面前斜向前走。

Points for attention:

When your right hand finishes neutralizing, it lowers, then concentrate your spirit fully into your left hand as it lifts upward, following it along with an intention of twisting to face outward. This posture is called “ward-off”.

Your left palm seems to go out from your elixir field, going diagonally forward in front of you.

(功用) 承上式。右手化敵之餘。敵由面前襲擊。我則由棚而翻。外挂以化之。趁勢而按。

Function:

Continuing from the previous posture, my right hand neutralizes the rest of the opponent’s energy, but he then suddenly attacks in front of me, so I switch from warding off to hanging outward in order to neutralize it, then I will take advantage of the situation by pushing down.

(講義) 右手先落下時。手背朝上。迨至止點。朝裏裹勁。裹至手心朝前。同時左手由右胯。向面前高起。斜進。起至距下頤數寸時。手心朝裏。拇指朝上。右手距右胯尺許。左腿曲膝。右腿微直。腰要塌住勁。意在左腿。兩腿雖成弓箭步。而並非用力登勁。左胳膊要圓。如同懷中抱物。此式練習時不停。緊接下式。身體面目。均向起點右方。其式如第五圖。

Explanation of the movement:

As your right hand first lowers, the back of the hand is facing upward, then it wraps inward as it approaches its final position, wrapping until the palm is facing forward. At the same time, your left hand goes from your right hip, lifting up in front of you, advancing diagonally, lifting until several inches away from your chin, the palm facing inward, the thumb pointing upward. Your right hand is about a foot away from your right hip. Your left knee is bending, your right leg straightening, and your waist should be settling as the weight focuses onto your left leg. Although your legs make a bow and arrow stance, they must not put forth effort to press into it. Your left arm should be rounded as though holding something in front of your chest. When practicing, does not pause in this posture, instead continue into the following posture. Your body and face are aligned to the Right. See photo 5:



### 攬雀左 五式

#### [1.5] CATCH THE SPARROW BY THE TAIL – Part 5

(注意) 由上式不停。左手再起。用意送至止點。右手隨動。兩手仍如抱圓球式。手動腰脊隨轉。

Points for attention:

Continuing from the previous posture without pausing, your left hand lifts further, sent up by way of intention, your right hand moving along with it. Your hands are again as though holding a ball. Your lower back rotates as your hands move.

(功用) 以意送達。氣貫甲稍。兩手互抱。丹田不散。先棚後挂。繼之以按。右掌乘勢進擊脅部。

Function:

By using intention to send the movement, energy courses through to the fingertips. With the hands embracing toward each other, the elixir field does not scatter its energy. [My left hand] first wards off, then hangs, then will continue into pushing down, and my right palm takes advantage of the situation by striking to the opponent's ribs.

(講義) 兩足不動。左手由上式不停。起至與正額平。距正額約尺許。手心朝下微向裏。左胳膊要圓。左手抬起時。有朝外擰勁的意思。又有往身體左邊縮勁的意思。而又有按勁。右手向左胯斜插。手心朝上。右肘抱肋。右手接近左胯。兩手心上下相照。身體仍向起點右方。兩眼看左手。其式如第六圖。

Explanation of the movement:

Your feet staying where they are, your left hand continues from the previous posture without pausing, lifting until at forehead level, about a foot from your forehead, the palm facing downward and slightly inward, and the arm should be rounded. As your left hand lifts, it has an intention of twisting outward, as well as an intention of withdrawing to your left, and it also has a pushing energy. Your right hand pierces diagonally toward your right hip, palm facing upward, the elbow hugging your ribs, so the hand is near your left hip, your hands aligned with each other above and below. Your body is still aligned to the Right, your gaze toward your left hand. See photo 6:



## 攬雀尾 六式

### [1.6] CATCH THE SPARROW BY THE TAIL – Part 6

(注意) 兩手如捧物。往上往身右橫捩以腰為軸。意催。手往丹田不可散勁

Points for attention:

Your hands seem to be carrying an object. As you go upward and rend across to the Right, use your waist as an axis. Intention urges your hands from your elixir field, because you must not be scattering your power.

(功用) 如搏兔之鶻。由下旋上。吃住敵人臂腕。隨其勢以捩之。再接下式以攏之。

Function:

Feeling like a falcon capturing a rabbit, my hands arc upward to “eat” the opponent’s forearm. I accord with the situation by using rending, then I will continue into the next posture, rolling back.

(講義) 左足尖朝裏鈎勁。右足尖朝外撇勁。撇至向起點。左足尖鈎至向起點右角。右腿曲膝。左腿登直。意在右腿。左腿不可過於用力。同時身體向右（即起點）扭轉。右手朝上抬起。向身體右邊橫捩。右手至面前時。左手置於右臂脈窩上方。距離二寸許。隨着身體捩至起點。成半個平圓圈。右手心朝上。左手心朝下。右手與鼻齊平。兩肘要墜。兩肩鬆開。腰要塌勁。前胸面目。正對起點左角。兩眼平看右手。其式如第七圖。

Explanation of the movement:

Your left toes hook inward toward the Right Rear and your right toes swing outward toward the Rear, your right knee bends, your left leg straightens, your intention going onto your right leg, and your left leg must not put forth too much effort. At the same time, your body twists to the right (toward the Rear), your right hand lifts, palm facing upward, and rends across to your right. Once your right hand is in front of your face, your left hand is placed a couple of inches above your right pulse area, going along with your body as you rend toward the Rear, making a level semicircle, right palm facing upward, left palm facing downward, right hand at nose level. Your elbows should be hanging, shoulders loosening, your waist settling. Your chest and face are aligned to the Left Rear, your gaze level toward your right hand. See photo 7:



### 攬雀尾 七式

#### [1.7] CATCH THE SPARROW BY THE TAIL – Part 7

(注意) 此式與上式。皆用攏法。兩手隨身子下攏時。右手有外推的意思。左手有後拉的意思。往下攏。似有千鈞重意。攏住敵人臂腕亦然。

Points for attention:

This posture combines with the previous posture to form the rollback technique. While your hands are rolling back downward, going along with your torso, your right hand has an intention of pushing outward and your left hand has an intention of pulling to the rear. Rolling back downward is like drawing in a weight of many tons, and you are to have such a mentality when rolling back an opponent's forearm.

(講義) 兩足不動。身子研回來。不轉身。是由直線研回。同時右手變陰。左手變陽。右手在上。左手在下。隨着身體往下。往回攏勁。如同捋着敵人臂腕。右手有推勁。左手有拉勁。右腿毫不用力。左腿彎曲。身體重點。移於左腿。左手接近左跨如托物然。右手與右足。上下相照。與右肩齊平。前胸面目。仍向起點左角。兩眼平看右手上方。其式如第八圖。

Explanation of the movement:

Your feet staying where they are, your torso twists, though you do not turn around, for it is a twist along a straight line [since your feet are staying put]. At the same time, your right hand becomes passive [palm facing downward] and your left hand becomes active [palm facing upward], right hand above, left hand below, your hands going along with the downward movement of your body by withdrawing with a rollback, as though rolling back an opponent's forearm. Your right hand has a pushing energy and your left hand has a pulling energy. Your right leg puts forth no effort at all as your left leg bends and the weight shifts onto it. Your left hand is near your left hip as though holding something up. Your right hand and right foot are aligned with each other, the hand at shoulder level. Your chest and face are aligned to the Left Rear, your gaze level over your right hand. See photo 8:



## 攬雀尾 八式

### [1.8] CATCH THE SPARROW BY THE TAIL – Part 8

(注意) 往外推擠時。須腰脊心意隨動。兩手始能擠出推開。如由懷中推出極重之物。

Points for attention:

When pressing out, your lower back and your intention have to be involved in the movement, and then your hands will be able to press out as though pushing away a very heavy object from in front of your chest.

(功用) 此式練推擠。用處極廣。譬如上式擋住敵人臂腕。敵進我仍擋。敵退我擠而出之。

Function:

This posture trains the “press” technique, which has very broad practical uses. For example, in the previous posture I rolled back the opponent’s forearm. When he advances, I roll him back, then when he retreats, I press him away.

(講義) 承上式不停。擋至極點右胳膊拳曲於腹部左手至左胯外方。往上劃小圓圈形。返回貼近右胳膊肘裏彎。距離寸許。再由懷中。直向起點左角擠去。身體亦向起點左角研回去。仍為右腿曲膝。左腿登直。前弓後箭步。兩手隨擠隨向外開。迨至極處。兩手已接近。如捧小圓球式。由此一發即開。右手背朝外左手背朝裏。兩手與兩肩平。鬆肩墜肘。腰要塌勁。練習時不停。便接下式。兩眼平看兩手上方。(即起點左角) 其式如第九圖。

Explanation of the movement:

Continuing from the previous posture without pausing, once the rollback reaches its final position, your right arm rolls in toward your abdomen, your left hand going outward and upward from your left hip, drawing a small circle which then takes it to the inside bend of your right elbow, about an inch away from it. Then press out to the Left Rear from in front of your chest, your body also twisting toward the Left Rear, your right leg again bending, your left leg straightening, making a stance of front leg a bow, rear leg an arrow, as your hands press outward. In their final position, your hands are very close together, as though carrying a small ball. Issuing outward in this way, the back of your right hand is facing outward and the back of your left hand is facing inward, both hands at shoulder level, your shoulders loosening, elbows hanging, waist settling. When practicing, do not pause, instead continue into the following posture. Your gaze is level over your hands (toward the Left Rear). See photo 9:



## 攬雀尾 九式

### [1.9] CATCH THE SPARROW BY THE TAIL – Part 9

(注意) 由上式擠開平按。按時要沉着堅實。不可輕浮。總要心中發勁。貫於手掌甲稍。

Points for attention:

Continuing from the previous posture, the press spreads into a level push. When pushing, you should be sinking solidly rather than floating up with lightness. You should always be expressing power mentally, coursing through to your palms and fingertips.

(功用) 按勁能使氣貫丹田。遇敵時。擠出敵人。乘勢按之。亦卽雙推法。

Function:

Exercising “push” power can cause energy to course through to your elixir field. When encountering an opponent, I press out at him, then take advantage of the opportunity to push, making a technique of pushing twice.

(講義) 承上式。兩手往遠處推開。左手超過右手上方。分開並齊。兩手距離約尺許。兩手背均朝上。兩足不動。仍為右弓左箭步。兩手推至極點時。由上往下按勁。按下二三寸許。以心意用力下按。兩手與兩肩齊平為度。極力鬆肩墜肘。身體下沉。腰塌住勁。前胸面目。仍對起點左角。兩眼向兩手間平看。其式如第十圖。

Explanation of the movement:

Continuing from the previous posture, your hands push out farther, your left hand going over your right hand, and then they spread apart equally to be about a foot apart, the backs of the hands facing upward. Your feet stay where they are, still making a stance of right leg a bow, left leg an arrow. Once your hands have pushed out to their limit, they push down from above for about three inches, using intention to heavily push down until your hands are at shoulder level, your shoulders loosening as much as they can, elbows hanging, your body sinking down, your waist settling. Your chest and face are aligned to the Left Rear, your gaze level, looking out between your hands. See photo 10:



## 攬雀尾 十式

### [1.10] CATCH THE SPARROW BY THE TAIL – Part 10

(注意) 自右向左橫攬。行動如雲。以腰脊之力量。領着手動。並非手動腰不動亦非腰先動。兩手後動。蓋腰手同時動作。反是亦丟亦滯。

Points for attention:

Catch by going across from right to left, the movement similar to “clouding”. Use power from your lower back to lead the movement of your hands. Also do not move your hands without moving your waist, nor move your waist first and then your hands, for both are to be moving in unison. Otherwise the movement will be either too loose or too stagnant.

(功用) 活動全身。堅實體腹腰肩各部。遇敵時。自右向左。攬其肘臂擒推。或向前斜推。

Function:

This posture exercises the whole body, especially livening the abdomen, waist, and shoulders. If encountering an opponent, I catch his forearm, carrying it away from right to left, or I go forward with an angled push.

(講義) 兩手由起點左角。向正前方攬回來。左手在前。右手在後。左手曲於胸前。手背朝上。右胳膊斜直。手背亦朝上。初起時齊平。迨至身體研回正前方。右手。微低。此圖係初動時所拍。故右手稍高。練習時微低可也。身體研回來。意在左腿。前胸正對起點右方兩眼同看右手，此式練習時不停。即接下式。其式如第十一圖

Explanation of the movement:

Your hands perform “catching” by withdrawing from the Left Rear toward the Front, your left hand forward, right hand behind, your left arm bending in front of your chest, the back of the hand facing upward, your right arm straight at an angle, the back of the hand also facing upward. Your hands start out equally level until your body has twisted toward the Front, then your right hand is slightly lower. The photo shows the beginning of the movement, thus the right hand is slightly higher, but when practicing it can be slightly lower. Your body twists, the weight focusing onto your left leg. Your chest is aligned to the Right, your gaze withdrawing toward your right hand. When practicing this posture, do not pause in it, instead continue into the following posture. See photo 11:



## 攬雀尾 十一式

### [1.11] CATCH THE SPARROW BY THE TAIL – Part 11

(注意) 自左向右橫攬。行動如雲。以腰脊之力量。領着手動。並非手動腰不動亦非腰先動。兩手後動。蓋腰手同時動作。反是亦丟亦滯。

Points for attention:

Catch by going across from left to right, the movement similar to clouding. Use power from your lower back to lead the movement of your hands. Also do not move your hands without moving your waist, nor move your waist first and then your hands, for both are to be moving in unison. Otherwise the movement will be either too loose or too stagnant.

(功用) 活動全身。堅實體腹腰肩各部。遇敵時自左向右。攬其臂肘擒推。或向前斜推。

Function:

This posture exercises the whole body, especially livening the abdomen, waist, and shoulders. If encountering an opponent, I catch his forearm, carrying it away from right to left, or I go forward with an angled push.

(講義) 左手攬至左肩直向左腿上方雲去。右手攬至面前。距左肩尺許。左手心朝裏。右手心朝下。右手高於左肩。右胳膊彎曲。如同懷中抱物。左手與左足上下相照。低於左肩約一尺。身體再向右邊。(此係身右亦即起點)研回。左腿微直右腿彎曲。重點在右腿。丹田抱勁。順項貫頂。扭項兩眼回看左手上方。其式如第十二圖。

Explanation of the movement:

Your left hand catches toward your left shoulder until over your left leg, clouding outward as your right hand catches until in front of your face, about a foot from your left shoulder, your left palm facing inward, right palm facing downward, right hand higher than your left shoulder, your right arm bent as though holding something in front of your chest. Your left hand and left foot are aligned with each other above and below, the hand about a foot lower than your left shoulder. Your body then twists to the right (meaning toward the Rear), your left leg slightly straightening, your right leg bending, the weight focusing onto your right leg. Your elixir field stores power. Extend your neck, drawing up your headtop. Your neck is twisted so your gaze is turned to look over your left hand. See photo 12:



## 單鞭 一式

### [2.1] SINGLE ROD – Part 1

(名解) 單鞭者。卽單手擊敵之意。鞭者指鞭法而言。非皮鞭。或軟鞭也。蓋古兵中之鞭法。多用由上直下之擊法。卽鉗揷剗點等訣。此式仿之。故而得名。

Explanation of the name:

“Single” means an intention of attacking an opponent with one hand. “Rod” indicates a method of using a whip-rod, not a leather whip or soft whip. The whip-rod techniques of ancient soldiers often used methods of striking downward from above, such as scything, throwing, slicing, pointing, and so on, and this posture gets its name due to such similarity of movement.

(變動) 有二 (一) 勾羅曲臂。 (二) 伸臂按掌。

Two movements:

1. Form a hook hand and bend your [left] arm.
2. Extend your [left] arm with a pushing palm.

(注意) 左手裹勁。停於右肩。肘抱助。兩眼先看右手刁起勾羅。然後再邁出左足。

Points for attention:

Your left hand draws inward, stopping by your right shoulder, the elbow hugging your ribs. Your gaze goes first toward your right hand as it forms a hook, then goes along with your left foot as it steps out.

(功用) 擰身抱助其勁不散。預備埋伏式。遇敵放手便擊。

Function:

Twisting the body and hugging the ribs keeps energy from being scattered. This is a preparation for an ambushing posture. When encountering an opponent, I shoot out my hand to easily strike him.

(講義) 兩手雲至極點。左手由左跨往上。經過肚腹。停於右肩裏端。左手往上抬起時。極力裹勁。裹至手心朝外。手背貼右肩。兩眼回看右手刁起勾羅手。同時左足隨着跟進右足。旋即再向正前方邁出。意在右腿。兩眼平看起點右方。前胸斜向右後方。 (起點右角) 兩足距離二尺七八寸。暫成斜川字形。其式如第十三圖。

Explanation of the movement:

Once your hands finish clouding, your left hand goes upward from your left hip, passes your belly, and stops to the inside of your right shoulder. As the hand lifts, it twists inward as far as it can so that the palm is facing outward, the back of the hand close to your right shoulder. Your gaze follows your right hand as it lifts into place, forming a hook, your left foot correspondingly advancing toward your right foot, then immediately stepping out to the Front,

the weight focused onto your right leg. Your gaze is to the Right, your chest aligned diagonally, to the Right Rear. Your feet are about two and three quarters feet apart, and they are momentarily parallel with each other. See photo 13:



### 單鞭 二式

#### [2.2] SINGLE ROD – Part 2

(注意) 左手放出。以丹田腰脊力。向前擰翻。斜剗而進。腰手齊到。不可先後。肩鬆肘垂。面目均向正前方。

Points for attention:

Your left hand is sent out, power coming from your elixir field and lower back as it goes forward, twisting outward to diagonally slice as it advances, your waist and hand functioning in unison, neither acting before or after the other, the shoulder loosening, elbow hanging. Your gaze is to the Front.

(功用) 沉肩能使氣貫丹田。左手擰翻斜剗。直擊敵身。譬如上式。已攬住敵人。敵復以順手襲我。我趁勢順領其臂肘。使敵立足不穩。再放掌直擊。連臂帶胸。切勁按勁均可。

Function:

By sinking the shoulders, energy is caused to go into the elixir field. My left hand turns over with a diagonal slicing action, then strikes the opponent. Continuing from the previous posture, I have blocked the opponent, but he then loosens his hand and attacks me, so I take advantage of the opportunity by leading away his elbow, causing his stance to destabilize, then I send out my palm to strike him, connecting with my arm, which is guided by my chest, and using either a cutting power or pushing power.

(講義) 左足朝外撇勁。右足朝裏鈎勁。身體向正前方研回來。成為左弓右箭步。同時左手掌。由懷中擰翻按出。有往下沉的意思。左手要有立蹠。虎口要圓。左手左足。遙遙相照。左肘左膝。亦上下相對。左足前順。右足在後斜橫。腰要塌勁。順項貫頂。右勾羅手。仍平伸直。其式如第十四圖。

Explanation of the movement:

Your left foot swings outward, your right foot hooks inward, and your body twists around toward the Front, making a stance of left leg a bow, right leg an arrow. At the same time, your left palm goes from in front of your chest, turning over, and pushes out with an intention of sinking down. The hand should be upright and the tiger's mouth should be rounded. Your left hand and left foot are aligned with each at an angle, while your left elbow and left knee are aligned with each other above and below. Your left foot in front is straight and your right foot behind

is almost sideways. Your waist should settle. Extend your neck, drawing up your headtop. Your right hooking hand remains level with the arm extended straight. See photo 14:



## 提手 一式

### [3.1] RAISE THE HANDS – Part 1

(名解) 提者往上提勁。取兩手如提重物狀。

Explanation of the name:

“Raising” describes the energy. Your hands seem to be lifting a heavy object.

(變動) 有二。 (一) 合提手。 (二) 提手變化。

Two movements:

1. Bring your hands together lifted.

2. Lift your [right] hand to transition.

(注意) 頭宜頂勁。項要豎勁。兩手如提重物。兩胳膊與要腿脊骨。均要有伸縮力。丹田亦要吸勁。

Points for attention:

Your head should have an energy of pressing up, and so your neck should be upright. Your hands seem to be lifting a heavy object, and so your legs, hips, and spine should have a springiness. Your elixir field should be drawing energy in.

(功用) 伸縮全身骨節腰腿。遇敵迎面襲擊時。我由上方按其臂肘。擠而出之。或化出裏端。而按其胸。或用左手按住敵腕。以右手上擊敵人頸項耳鼻等處。

Function:

The technique trains flexibility in the whole body, joints, and hips. If an opponent suddenly attacks my face, I push down his elbow from above, then press out, or neutralize inward, then push to his chest, or I use my left hand push on his wrist, then send my right hand upward to strike to his neck, ear, or nose.

(講義) 左足尖鈎向來。向起點右方。右足退面半步距離左足一尺餘。足踵着地。左腿彎曲。身體重點移於左腿。同時右手由外方上繞。左手亦由外方上繞。如同各劃半圓形。然後再往下落。落至與鼻頭齊平。兩手背均朝上。兩手距離約尺許。右手長於左手。左手約短數寸。兩手腕下垂。使手掌有刁勁的意思鬆肩墜肘。肱微曲。兩眼平看兩手前。前胸面目。均向起點右方。其式如第十五圖。

Explanation of the movement:

Your left toes hook in toward the Right, your right foot retreats a half step to be just over a foot away from your

left foot, heel touching down, your left leg bending, the weight shifting onto it. At the same time, your hands coil inward and upward, each hand drawing a semicircle, then they lower until at nose [left hand] and head [right hand] level. The backs of both hands are facing upward. Your hands are about a foot apart, your right hand reached out a few inches farther than your left hand. Your wrists droop, causing your palms to have a luring energy. Loosen your shoulders and let your elbows hang, the arms slightly bent. Your gaze goes in front of your hands, your chest and face aligned to the Right. See photo 15:



## 提手 二式

### [3.2] RAISE THE HANDS – Part 2

(注意) 此為提手變動式。亦可為白鶴亮翅一式。仍承上式伸縮腰脊與兩臂

Points for attention:

This is the transitional posture of RAISE THE HANDS, which can also be considered the first posture of WHITE CRANE SHOWS ITS WINGS, continuing from the previous posture. This technique trains flexibility in the lower back and arms.

(功用) 右手先按後提。左手隨着下按。右手刁腕。或化敵。左手以托掌襲敵脅腹各部。

Function:

My right hand first pushes down, then lifts as my left hand pushes down, my right hand as a hooked wrist, or I neutralize the opponent and use my left hand in a propping palm strike to his ribs or belly.

(講義) 右足原地落實。腰脊微有向上伸長的意思。兩手先往下按半尺許。然後提起。左手先由刁起式。然後下按。右手停於面前六七寸。與鼻頭齊平。手腕刁起。手背朝上。手指極力下垂。右胳膊彎曲。如同懷中抱物。左手停於右胯裏端。手心朝上。與右手上下相照。兩腿微曲。重點意在右腿。惟左腿預備開向正前方。易變白鶴亮翅式。此處練習時不停。緊接下式。兩眼平看起點右方。其式如第十六圖

Explanation of the movement:

Your right foot stays where it is [goes forward a half step according to the photo] and becomes full. Your lower back has something of an intention of stretching upward. Your hands first push down about a half foot, then lift, your left hand first lifting as a hook then pushing down, your right hand stopping about two thirds of a foot in front of your face at nose level, the wrist lifting as a hook, the back of the hand facing upward, the fingers putting their energy into hanging down, the arm slightly bent as if embracing something, your left hand stopping to the inside of your right hip, palm facing upward, your hands facing each other above and below. Your legs are slightly

bent, the weight focused onto your right leg, your left leg ready to step to the Front for the change to WHITE CRANE SHOWS ITS WINGS. When practicing this posture, it does not pause, but continues right into the following posture. Your gaze is level to the Right. See photo 16:



### 白鶴亮翅 一式

#### [4.1] WHITE CRANE SHOWS ITS WINGS – Part 1

(名解) 斜伸兩臂作鳥翼狀。右足實。左足虛。亦如鶴之獨立。右手斜伸。左手下按。又如鶴之展翅。故名。形意。秘宗。少林。各派拳術中。多有此式。惟姿式微有不同耳。

Explanation of the name:

Spread your arms at an angle, making a shape like a bird's wings. Your right foot is full, left foot empty, resembling a crane standing on one leg. Your right hand extends diagonally as your left hand pushes down. It is like a white crane unfurling its wings, thus the name. The boxing arts of Xingyi, Mizong, and Shaolin all have this posture, although it is performed slightly differently.

(變動) 有二。 (一) 進步束翎。 (二) 上步展臂。

Two movements:

1. Advance, bundling your “feathers”.
2. Step forward, spreading your arms.

(注意) 第一式。由心意用勁。兩臂合抱。氣貼背後。斂入脊骨。至下式開展時。其勁不致散亂。

Points for attention:

In this first part, express power by way of intention. As your arms embrace, energy sticks to your back, gathering into your spine. When they spread apart in the following posture, their energy thus does not become disordered.

(功用) 合上下兩式。均為伸縮胸背各部之用。遇敵時。或由第一式。左手先擗攬後挂。右掌擊脅部。右手橫捩。兼向上拎提。

Function:

Combining the first and second part of this technique, it trains flexibility in the chest and back. When encountering an opponent, applying the first part, my left hand first wards off and catches with a hanging action to the rear, as my right palm strikes to his ribs, then my right hand will rend across while also carrying upward.

(講義) 承上式。扭身向正前方。左足向正前方邁出。此式即與攬雀尾三式。第四圖。完全相同。參看第三章第四圖不另設圖。右手按下。左手抬起。由面前向正前擗攬翻挂而出。腰脊亦隨向身子左邊扭轉。右手向左跨斜伸。手

心朝上。左手心朝下。此處之姿式。又與第三章第六圖。完全相同。亦不另插圖。由此不停。右足再向左足前斜進一步。足尖觸地。左腿彎曲。身體下蹲。重點先移於左腿。兩足距離一尺六七寸。成提踵子午步。同時左手由上往下落。落至右肩裏端。距右肩寸許。手背朝外兩肘均抱肋。兩胳膊要有抱勁。右手仍貼左膀。手心朝上。距左肘六七寸。丹田吸勁頭頂項豎。兩眼平看正前方。其式如第十七圖。

#### Explanation of the movement:

Continuing from the previous posture, twist your torso so that it is aligned to the Front, and step your left foot out to the Front. This much of the movement is the same as CATCH THE SPARROW BY THE TAIL – Part 3 (photo 4), and so there is no additional photo included here. Then your right hand pushes down as your left hand lifts in front of you, warding off and catching to the Front, turn over and hanging, your lower back twisting to your left, your right hand extending diagonally toward your right hip, palm facing upward, your left palm facing downward. The movement is now the same as in photo 6, and so again there is no additional photo included here. Do not pause. Your right foot then advances a step diagonally forward toward your left foot, toes touching down, your left leg bending, your body squatting down, the weight shifting first to your left leg, your feet about a foot and two thirds apart, making a heel-lifted sundial stance. At the same time, your left hand lowers from above until to the inside of your right shoulder, about an inch away from it, the back of the hand facing outward, your elbows hugging your ribs. Your arms should have an energy of embracing, but your right hand stays near your left hip, palm facing upward about two thirds of a foot from your left elbow. Your elixir field stores power. Your headtop and neck are upright. Your gaze is level to the Front. See photo 17:



#### 白鶴亮翅 二式

##### [4.2] WHITE CRANE SHOWS ITS WINGS – Part 2

(注意) 開展兩臂。腰脊亦隨之舒長。雖開展舒展。丹田勁始終含抱。頭頂項豎。拔背鬆肩。

#### Points for attention:

When spreading your arms, your lower back should also be stretching. Although spreading and stretching, energy in your elixir field remains stored throughout. Your headtop and neck are upright. Pluck up your back and loosen your shoulders.

(功用) 伸縮臂膀。舒展胸腰。如由上式。遇敵。趁勢橫捩開纏。進而可按。

#### Function:

This trains flexibility in the arms, and stretches the chest and waist. Continuing from the previous posture, I deal

with the opponent by taking advantage of the opportunity to rend across, spreading aside with uncoiling, and advancing with an opportunity to push.

(講義) 承上式右足落實。左足再超過右足。邁至正前方一步。兩足距離一尺五六寸。左足尖觸地。足踵提起。右腿彎曲。身體下蹲。重點在右腿。成提踵子午步。同時兩手展開。右手斜向身右上方。手掌與顱頂平。手心朝前。

(面前亦即正前方) 右手伸起時。須朝外擰勁。滾翻而起。左手即貼胸部下按。按至左胯停住。距離左胯半尺餘。手背朝上。兩肩極力鬆勁。腰脊頸項。均要豎勁。丹田抱勁。身體面目均向正前方。兩眼平看。其式如第十八圖。

Explanation of the movement:

Continuing from the previous posture, your right foot comes down fully, your left foot steps past your right foot to the Front so your feet are a foot and a half apart, toes touching down, heel lifted. Your right leg is slightly bent, your body squatting down, weight on your right leg, making a heel-lifted sundial stance. At the same time, your hands spread apart, your right hand going diagonally to your upper right until at headtop level, palm facing forward (to the Front). As your right hand extends upward, it must face outward with twisting energy, rolling over as it lifts. Your left hand meanwhile pushes down, staying close to your chest, finishing about half a foot from your left hip, the back of the hand facing upward. Your shoulders loosen as much as they can. Your lower back and neck should both have an energy of being upright. Your elixir field stores power. Your torso and face are aligned to the Front, your gaze level. See photo 18:



### 摟膝拗步 一式

#### [5.1] BRUSH KNEE IN A CROSSED STANCE – Part 1

(名解) 摟膝者。以手往下摟過膝蓋之謂也。拗步係指步法而言。治技者。以右足右手在前。謂之順步。以右手左足在前。或以左手右足在前。謂之拗步。

Explanation of the name:

To “brush the knee” means brushing downward past your knee. A “crossed stance” is a description of the footwork. When a practitioner puts his right foot and right hand forward, that is called a “straight stance”. But when his right hand and left foot are forward, or his left hand and right foot are forward, that is called a “crossed stance”.

(變動) 有原地摟膝步。左摟膝步。右摟膝步。然不在一處。此為第一個摟膝拗步。僅一式。而插兩圖。過此摟膝步尚多。當另加註解以別之。

Movements:

There is within this technique: staying where you are and brushing past your [rear] knee, a left brush knee stance, and a right brush knee stance, though not all of these parts appear in this first BRUSH KNEE IN A CROSSED STANCE. Though the technique is really only a single posture, two photos have been included here. This technique will later repeat several times, and so further explanations will be included later.

(注意) 摟膝步。不過左右二式。演式時。均須塌腰沉身。兩胳膊之旋轉。概以。腰脊力量為主。並非專運兩臂。兩手經過之路線。皆成橢圓形之圓圈蓋非平圓。亦非豎圓。乃側扁之圓形也。凡遇摟膝步。左右手由上下按時。須緩緩由。上往下斜按。切戒向前直推。

Points for attention:

The brush knee technique has only two versions – left and right. When practicing this posture, you must always settle your waist and sink your torso. The circling of your arms is mainly driven by power from your spine, not merely arm movement. The route your hands take should always make an elliptical curve, not a flat nor a vertical arc, but a slanted arc. When performing this technique, as each hand pushes down from above, they should do so gradually and diagonally, not straight ahead.

(功用) 太極之摟膝步。多為伸縮兩臂腰膝之用。遇敵時。以手摟開敵手或足。趁勢進步。用另一手擊之。

Function:

Taiji's BRUSH KNEE technique mainly exercises flexibility of the arms, waist, and knees. When encountering an opponent, I use a hand to brush aside his hand or foot, then take advantage of the opportunity to advance and attack with the other hand.

(講義) 承上式。兩足原樣不動。右手掌先向面前下按。至右胳膊伸至極點時。右手心翻而朝上。緩緩的向右胯收回。同時左手向面前推出，左手伸至極點時。右手已至右胯。兩手來往同時。不可先後。右手由右胯往後。再向上抬起。成半個橢形圓圈。要自然。不可拐死彎子。亦不可在身後硬上。要偏側方要圓。右手與顱頂齊平。停住。距離正額一尺餘。手心朝下。肱微曲。左手翻至手心朝下。向右肘彎曲同。手指抵往肘彎裏邊。左胳膊成一三角形。左手左肘均低於左肩向右扭項。兩眼隨視右手。丹田抱勁。鬆肩含胸。重點仍在右腿。其式如第十九圖。

Explanation of the movement:

Continuing from the previous posture, your feet staying where they are, your right hand first pushes downward in front of you, and once the arm is at its final position, the palm turns over to be facing upward and slowly withdraws toward your right hip. At the same time, your left hand pushes out in front of you, and once the arm is at its final position, your right hand has reached your right hip. Your hands go back and forth in unison, and must not be moving before or after the other. Your right hand goes to the rear from your right hip, then lifts up, making an elliptical semicircle, which should involve a natural rather than a limp or stiff bend, and should be curving toward the side, the hand finishing at headtop level, just over a foot away from your forehead, palm facing down, arm slightly bent. Your left hand turns over so the palm is facing downward, withdrawing toward the bend of your right elbow, the fingers touching to that place, your left arm making a triangle shape. Your left hand and left elbow are lower than the shoulder. Your neck is twisted to the right, your gaze going along with your right hand. Your elixir field stores power. Loosen your shoulders and contain your chest. The weight is focused onto your right leg.

See photo 19:



### 摟膝拗步 二式

#### [5.2] BRUSH KNEE IN A CROSSED STANCE – Part 2

(注意) 開左足成弓箭步。塌要。左手摟膝。右手前按。

Points for attention:

Step out your left foot to make a bow and arrow stance, settle your waist, your left hand brushes past your [left] knee, and your right hand pushes forward.

(功用) 舒展兩臂。開暢胸襟。遇敵向我腰部擊來。我用左手。向左跨外方摟開。趁勢以右手前按敵人之胸。中含推勁的意思。

Function:

This posture stretches the arms and loosens the chest area. If an opponent attacks my waist area, I use my left hand to brush away to the outside of my left hip, then take advantage of the opportunity by using my right hand to push forward to his chest. There is an intention of a pushing power contained within the technique.

(講義) 右足再向正前方邁半步。曲膝。右腿在後微直。兩足距離二尺七八寸。成斜川字前弓後箭步。左手向左膝蓋下方摟按。至左膝傍停住。距離膝蓋約一尺。手背朝前朝上。手心朝下。同時兩眼隨着右手掌。向正前方（即面前）平按。按至右手高於右肩停住。手心朝下。斜向前。右胳膊彎圓。鬆肩墜肘。左肩亦極力鬆勁。丹田抱勁。順項貫頂。前胸面目。均向正前方。此式因對照像機相照。右手似乎顯高。其實低於顱頂半尺餘矣。腰要塌勁。各部均不着力。其式如第二十圖。

Explanation of the movement:

Your right [left] foot then takes a half step to the Front, the knee bends, and your right leg straightens behind. Your feet are about two and three quarters feet apart, and they are making diagonal parallel lines in a stance of front leg a bow, rear leg an arrow. Your left hand pushes downward, brushing past your left knee, stopping about a foot away from the knee, the back of the hand facing forward and upward, palm facing downward. At the same time, your gaze goes along with your right palm as it does a level push forward (to the Front), the hand finishing at shoulder height, palm facing downward and slanted forward. Your right arm should be bent and rounded, the shoulder loosening, elbow hanging, and your left shoulder should also do its best to loosen. Your elixir field stores power. Extend your neck, drawing up your headtop. Your chest and face are aligned to the Front. Because this photo shows the front view, the right hand appears high, but should actually be just over half a foot lower than your headtop. Your waist should be settling. No part of your body puts forth effort. See photo 20:



### 手揮琵琶

#### [6] PLAY THE LUTE

(名解) 兩手前伸後縮。定式如抱琵琶。兩手一去一來。手揮搖動。又如手撫弦索。故名。

Explanation of the name:

Your hands are extended forward and withdrawn to the rear, just as though you are holding a lute, one hand going out while the other comes back, and your [right] hand makes a waving movement as though strumming strings, hence the name.

(變動) 僅一。卽抱手。惟下式手揮琵琶。有并步外揉。

One movement:

Embrace with your hands, then “play” the lute, rubbing outward as your feet step together.

(注意) 活步運用兩臂。以腰脊為立軸。手為立班。

Points for attention:

Move both arms while stepping lively, using your spine as an upright pivot, your hands standing upright.

(功用) 增長兩臂之伸縮力。練習兩手之立班。遇敵握吾右手。吾右手向懷中縮回。以柔化。使敵自失効力。再用左手前擢。進而按其肩窩前推。

Function:

This technique increases the flexibility of the arms and develops an upright posture in the hands. If an opponent grabs my right hand, I withdraw my right hand toward my chest to neutralize his energy, causing him to naturally lose effectiveness, then urge my left hand forward to push on the hollow of his shoulder.

(講義) 承上式似停不停。右手掌由小指領着四指原地向下點勁。手掌立起。手腕往上刁勁。再往懷中緩緩抽回。右手往懷中縮時。左手卽由右肘下方擢出。意在右手為敵所握。我縮右手。出左手連擢帶按。同時右足在後抬起。仍向原地落下。左足趁勢退回尺許。足尖懸空。足踵觸地距右足一尺餘。右腿彎曲。左膝微直。身體重移於右腿。左手前伸於正額平齊鬆肩墜肘。肱微曲。左手腕手掌。均有朝上豎立的意思。意在立班。右手掌停於左肘裏端下方。亦要鬆肩墜肘。丹田後吸。身體面目。均向正前方。其式如第二十一圖。

Explanation of the movement:

Continuing from the previous posture, seem to stop but not stop. Your right palm points its fingers downward, the movement led by your little finger, then the palm stands up, the movement led by your wrist leading upward, and slowly withdraws toward your chest while your left hand urges out from below your right elbow. It is as though your right hand has been grabbed by an opponent and you are withdrawing it, your left hand going out to push. At

the same time, your right foot lifts behind and comes down where it was, your left foot then withdrawing by about a foot, toes lifted, heel touching down, to be just over a foot away from your right foot, your right leg bent, your left leg almost straight, the weight shifting to your right leg. Your left hand extends forward at forehead level, shoulder loosening, elbow hanging, arm slightly bent, wrist and palm pointing upward to stand upright. Your right palm finishes downward to the inside of your left elbow, and should also have a loosened shoulder and hanging elbow. Your elixir field draws back. Your body and face are aligned to the Front. See photo 21:



### 摟膝拗步 三式

#### [7.1] BRUSH KNEE IN A CROSSSED STANCE – Part 3

(名解) 與摟膝拗步一式同。參看十九圖各解條。

Explanation of the name: Same as the explanation with photo 19.

(變動) 參看十九圖摟膝拗步變動條。

Movements: Same as the explanation with photo 19.

(注意) 參看十九圖注意條。

Points for attention: Same as the explanation with photo 19.

(功用) 參看十九圖功用條

Function: Same as the explanation with photo 19.

(講義) 姿式與十九圖相同。惟接上式之變化不同、十九圖是由白鶴亮翅二式變十九圖。本式是由手揮琵琶式。變化而成。其法先將左足尖落地。右足原地不動。身體重點。仍在右腿。同時右手向身後劃橢形圓圈。由後往上。往前提起。與顱頂齊平。手心朝下。距正額一尺餘。左手由面前平着圈回。置右肘裏彎下方。手背朝上。向右扭項。兩眼平看右手。其式如第二十二圖。

Explanation of the movement: This posture is the same as in photo 19, but whereas that posture was a transition from WHITE CRANE SHOWS ITS WINGS, this time it is from PLAY THE LUTE. First bring down your left toes. Your right foot stays where it is, the weight remaining on your right leg. At the same time, your right hand goes to the rear, draws an elliptical arc upward and forward, lifting until at headtop level, palm facing down just over a foot away from your forehead, while your left hand withdraws in a level arc in front of you to be placed below the inside bend of your right elbow, the back of the hand facing up. Your neck is twisted to the right, your gaze toward your right hand. See photo 22:



### 摟膝拗步 四式

#### [7.2] BRUSH KNEE IN A CROSSSED STANCE – Part 4

(注意) 參看二十圖注意條。

Points for attention: Same as the explanation with photo 20.

(功用) 參看二十圖功用條。

Function: Same as the explanation with photo 20.

(講義) 左足再向正前方邁一小半步。膝要曲。右腿在後微直。兩足距離二尺七八寸。成斜弓前後箭步。左手向左膝下方摟動。再往下按勁。至左膝旁停住。距離膝蓋約一尺。手背朝前朝上。手心朝下。同時兩眼隨着右手掌。向正前方平接。按至右手高於右肩停住。手心朝下。斜向前右胳膊要彎圓。鬆肩墜肘。左肩亦極力鬆勁。丹田抱勁。順頸貫頂。前胸面目。均向正前方。其式如第二十三圖。

Explanation of the movement:

Your left foot then takes a half step to the Front, the knee bends, and your right leg straightens behind. Your feet are about two and three quarters feet apart, and they are making diagonal parallel lines in a stance of front leg a bow, rear leg an arrow. Your left hand moves downward, brushing past your left knee, with an energy of pushing down, stopping about a foot away from the knee, the back of the hand facing forward and upward, palm facing downward. At the same time, your gaze goes along with your right palm as it does a level push to the Front, the hand finishing at shoulder height, palm facing downward and slanted forward. Your right arm should be bent and rounded, the shoulder loosening, elbow hanging, and your left shoulder should also do its best to loosen. Your elixir field stores power. Extend your neck, drawing up your headtop. Your chest and face are aligned to the Front.

See photo 23:



### 摟膝拗步 五式

#### [8.1] BRUSH KNEE IN A CROSSED STANCE – Part 5

(注意) 右足前伸是過渡法。在演習時不停便走。俟右手曲回。右足再邁出。

Points for attention:

Your right foot extending forward is a transitional movement, and so do not stop when practicing, but continue moving. Once your right hand has withdrawn, your right foot will be stepping out farther.

(功用) 柔活兩臂。右手預備摟膝。左手預備按敵。

Function:

This technique loosens and livens the arms. My right hand prepares to brush past my [right] knee. My left hand prepares to push the opponent.

(講義) 左手先往身後。再往上往前。劃橢形半圓圈。至顱頂平齊時停住。距正額約一尺餘。手心朝下朝前。鬆肩曲肱。左手向後時。不可拐硬彎子。要斜向適度的地點。右手亦向懷中平着曲回。停於左肘裏彎下方。手背朝上。同時右足邁至前方一步不要落實。距左足一尺五六寸。左腿彎曲。身體重點。全在左腿。向左（指身體而言）扭項。兩眼平看左手。即是眼隨手走的意思。此式演習時。右足邁出不停。丹田抱勁。前胸足尖。均向正前方。（即起點前方正面）其式如第二十四圖。

Explanation of the movement:

Your left hand goes first to your rear, then upward, then forward, drawing an elliptical semicircle, finishing at headtop level, just over a foot away from your forehead, palm facing downward and forward, the shoulder loosened, the arm bent. As your left hand goes to the rear, the arm must neither limply nor stiffly bend, and should move diagonally toward its proper place. Your right arm bends in, the hand withdrawing to be level in front of your chest, stopping below the inside bend of your left elbow, the back of the hand facing up. At the same time, your right foot takes a step to the Front to be about a foot and a half away from your left foot, but should not come down fully. Your left leg is bent, the weight focused fully onto it. Your torso and neck are twisted to the left, your gaze level toward your left hand, with an intention of following the hand's movement. When practicing this posture, do not pause when your right foot steps out. Your elixir field stores power. Your chest and toes are aligned to the Front. See photo 24:



### 摟膝拗步 六式

#### [8.2] BRUSH KNEE IN A CROSSED STANCE – Part 6

(注意) 開右足成弓箭步。塌腰含胸。右手摟膝。左手前按。

Points for attention:

Step out your right foot to make a bow and arrow stance, settle your waist and contain your chest, your right hand brushes past your right knee, and your left hand pushes forward.

(功用) 舒展兩臂。開暢胸襟。遇敵向我腰擊來。我用右手。向右胯外方摟開。趁勢以左手前按敵人之胸。中含推勁的意思。

Function:

This posture stretches the arms and loosens the chest area. If an opponent attacks my waist area, I use my right hand to brush away to the outside of my right hip, then take advantage of the opportunity by using my left hand to push forward to his chest. There is an intention of a pushing power contained within the technique.

(講義) 右足前開一大步。右腿曲膝。左腿在後伸直。兩足距離二尺七八寸。成斜川字前弓後箭步左腿不可硬直。總要塌着勁。同時右手。向右膝下摟。摟至右膝外方停住。距右膝六七寸。手背朝上朝前。左手亦隨向前按勁手心朝下朝前。手低於頭鬆肩墜肘。此式因係直對照像鏡頭。左手似乎顯高其實僅高於少許。頭頂項豎。前胸面目。均對正前方。其式如第二十五圖。

Explanation of the movement:

Your right foot takes a large [half] step to the Front, the knee bends, and your left leg straightens behind, your feet about two and three quarters feet apart, making diagonal parallel lines in a stance of front leg a bow, rear leg an arrow. Your left leg should not be stiffly straight, for your waist should always be settling. At the same time, your right hand brushes downward past your right knee, stopping about a foot to the outside of the knee, the back of the hand facing upward and forward, as your left hand pushes forward, palm facing downward and forward, the hand lower than your head, the shoulder loosening, elbow hanging. Because this photo shows the front view, the left hand looks higher than it actually is. Your headtop and neck are upright. Your chest and face are aligned to the Front. See photo 25:



### 摟膝拗步 七式

[9.1] BRUSH KNEE IN A CROSSSED STANCE – Part 7

(名解) 注意。功用姿式講義。一切說明。完全與摟膝拗步一式。第十九圖相同。參看第十九圖。

The explanations are the same as with photo 19.

### 摟膝拗步 八式

[9.2] BRUSH KNEE IN A CROSSSED STANCE – Part 8

此式之功用講義姿式。及一切說明。與摟膝拗步二式。完全相同。參看第二十圖。

Same as in photo 20.

### 手揮琵琶 一式

[10.1] PLAY THE LUTE – Part 1

此琵琶式。與二十一圖琵琶式完全相同一切名解功用注意。姿式講義。無不相同。參看二十一圖說明。惟此琵琶式。下有一變動式。故特插此圖。以便易接下式。其式如第二十六圖。

This posture is the same as in photo 21, except this time it will transition into a different posture, and so the photo shows a different view in order to make it easier to see how it will connect with the following posture. See photo 26:



### 手揮琵琶 二式

#### [10.2] PLAY THE LUTE – Part 2

(注意) 此式本為手揮琵琶變動式。亦名外揉。其定式。與摟膝步姿式相仿。此惟順步耳。

Points for attention:

This posture is a transition from PLAY THE LUTE. It is also called OUTWARD RUBBING. The posture is actually the same as BRUSH KNEE, but in a straight stance rather than the crossed stance.

(功用) 伸縮兩臂。開暢胸襟。遇敵時。亦可用左手按其胸肩。擊之外門。

Function:

This technique stretches the arms and loosens the chest area. When encountering an opponent, I can use my left hand to push his chest or shoulder, striking him away.

(講義) 由上式。左足向前方（即起點正前面）開一步。左腿曲膝。右腿伸直。惟不可用硬勁登直。總要塌腰為是。成為前弓後箭步。同時兩手由懷抱琵琶式。隨着左足開出時。向身體兩旁緩緩暢伸。左手向身體前面左方。右手向身後右胯旁。右手距右胯約一尺。手背朝前。左手微高於左肩。鬆肩墜肘。手心朝前。手腕要有立蹠。兩眼平看正前方。身體前胸。均對正前方。此式因對照像機拍照。似乎左手顯高。演式時。注意。含胸拔背。其式如第二十七圖。

Explanation of the movement:

Continuing from the previous posture, your left foot takes a step forward (to the Front), the knee bends, and your right leg straightens, but must not straighten stiffly. There should always be a settling in your waist. You are making a stance of front leg a bow, rear leg an arrow. At the same time, your hands go from the lute posture along with your left step, gradually extending to your sides, your left hand going toward your forward left, your right hand going to your rear to be about a foot to the side of your right hip, the back of the hand facing forward, your left hand slightly higher than your left shoulder, the shoulder loosening, elbow hanging, the palm facing forward, and the wrist should stand upright. Your gaze is level to the Front, your chest aligned to the Front. Because the photo shows the front view, the left hand seems higher than it actually is. When practicing, make sure to contain your chest and pluck up your back. See photo 27:



### 白鶴亮翅 一式

#### [11.1] WHITE CRANE SHOWS ITS WINGS – Part 1

(名解) 與第十七圖同。參看第十七圖。

Explanation of the name: Same as the explanation with photo 17.

(變動) 亦與十七圖相同。惟上式接笋處不同。第十七圖接上式時。是十六圖提手二式。變亮翅一式。此式是手揮琵琶二式。卽并步外揉所變化。故須插圖。以便容易明瞭。

Movements:

This posture is the same as in photo 17, except in that case it transitions from Part 2 of RAISE THE HANDS and in this case from Part 2 of PLAY THE LUTE, your feet coming together as you rub outward, and so this photo has been included to make the situation easier to understand.

(注意) 參看第十七圖。

Points for attention: Same as the explanation with photo 17.

(功用) 參看第十七圖。

Function: Same as the explanation with photo 17.

(講義) 由上式外揉式。右足超過左足。向右前方（起點前方右角）開一步。足尖觸地。足踵提起。與右足成斜角形。距離一尺六七寸。左腿彎曲。身體下蹲。身體重點。移於左腿。成提踵子午步同時左手。向右肩曲回。停於右肩裏端。距右肩寸餘。手背朝外。右手由右胯後方。向左胯裏邊脅部斜伸。左手心朝上。距右胯裏邊二三寸。距左肘約有六七寸。兩肘均抱肋。兩胳膊均要有抱勁。鬆肩含胸。丹田吸勁。頭頂項豎兩眼平看正前方。（起點前面）其式如第二十八圖。

Explanation of the movement:

Continuing from the previous posture, while rubbing outward, your right foot goes past your left foot and steps out to your forward right (to the Right Front), toes touching down, heel lifted, your feet making a diagonal line, about a foot and two thirds apart, your left leg bending, your body squatting down, the weight shifting to your left leg, making a heel-lifted sundial stance. At the same time, your left arm bends, the hand withdrawing until to the inside of your right shoulder, just over an inch away from it, the back of the hand facing outward, while your right hand goes from behind your right hip toward the inside of your left hip and extending diagonally toward your left ribs, palm facing upward, about three inches from your right hip and about two thirds of a foot from your left elbow, your elbows hugging your ribs. Your arms should have an energy of embracing, your shoulders loosened,

your chest contained. Your elixir field stores power. Your headtop and neck are upright. Your gaze is level to the Front. See photo 28:



### 白鶴亮翅 二式

#### [11.2] WHITE CRANE SHOWS ITS WINGS – Part 2

(注意) 開展兩臂。腰脊亦隨之舒長。惟丹田勁。始終含抱。切不可散亂。頭頂項豎。拔背鬆肩。

Points for attention:

When spreading your arms, your lower back should also be stretching, although energy in your elixir field remains stored and must not be scattered. Your headtop and neck are upright. Pluck up your back and loosen your shoulders.

(功用) 伸縮臂膀舒展胸腰。如由上式遇敵。趁勢橫掠開纏。進而可按。

Function:

This trains flexibility in the arms, and stretches the chest and waist. Continuing from the previous posture, deal with the opponent by taking advantage of the opportunity to rend across, spreading aside with uncoiling, and advancing with an opportunity to push.

(講義) 右足原地落實。左足再超過右足。邁至正前方一步。兩足距離一尺五六寸。左足尖觸地。足踵提起右腿彎曲。身體下蹲。重點移於右腿。成提踵子午步。同時左手向下按去。右手向上開展。伸向身右上方。手掌與顱頂齊平。手心朝下斜向前。右手展開時。須朝外擰勁。有滾翻的意思。左手按至左胯。距半尺許停住。手背朝上。兩肩極力鬆勁腰脊頸項。均要豎勁。身體面目。均向正前方。兩眼平看。其式如第二十九圖。

Explanation of the movement:

Your right foot stays where it is and comes down fully, your left foot steps past your right foot to the Front so your feet are about a foot and a half apart, toes touching down, heel lifted, and your right leg bends, your body squatting down, the weight shifting onto your right leg, making a heel-lifted sundial stance. At the same time, your left hand pushes away downward as your right hand spreads sway to your upper right until at headtop level, the palm facing downward and diagonally forward. As your right hand extends upward, it must face outward with a twisting energy, an intention of rolling over. Your left hand pushes down until about half a foot from your left hip, the back of the hand facing upward. Your shoulders loosen as much as they can. Your lower back and neck should both have an energy of being upright. Your torso and face are aligned to the Front, your gaze level. See photo 29:



### 摟膝拗步 一式

[12.1] BRUSH KNEE IN A CROSSED STANCE – Part 1

(名解) 變動。姿式功用。一切說明。均與十九圖。完全相同。故不另插圖。參看第十九圖。

The explanations are the same as with photo 19.

### 摟膝拗步 二式

[12.2] BRUSH KNEE IN A CROSSED STANCE – Part 2

動作姿式。功用講義。一切說明。均與第二十圖完全相同。故不另插圖。參看第二十圖。

Same as in photo 20.

### 手揮琵琶

[13.1] PLAY THE LUTE

(名解) 參看第二十一圖名解條。

Explanation of the name: Same as the explanation with photo 21.

(變動) 參看第二十一圖變動條。

Movements: Same as the explanation with photo 21.

(注意) 參看第二十一圖注意條。

惟此式下按搬攔捶。故特刊此圖。以便容易銜接。

Points for attention:

Same as the explanation with photo 21. However, this posture then pushes down into PARRY, BLOCK, PUNCH, therefore this photo has been included here to make it easier to understand the transition.

(講義) 右手腕刁起。各手指極力往下勾點。即由前方直線。向懷中緩緩縮回。好似有人握住我之右手。我後縮以化之。右手向懷中縮時。左手由右胳膊底下擡出。意在擡敵前胸。趁勢而按之。同時右足提起。旋即原地落下。左足乘勢。後退半步。足踵觸地。足尖抬起。兩足距一尺五六寸。右腿彎曲。左腿微直。身體重點。移於右腿。左手與正額齊平。手腕要有立班。鬆肩墜肘。右手停於左肘彎裏端。手背朝外。含胸拔背。丹田吸勁。兩眼平看左手。前胸面目。均向正前方。其式如第三十圖。

Explanation of the movement:

Your right wrist lifts, luring in, the fingers putting their energy into drooping downward, and slowly withdraws straight toward your chest. It is as though your right hand has been grabbed by an opponent and you are withdrawing it to neutralize, while your left hand urges out from below your right elbow, with an intention of taking advantage of the opportunity by pushing to his chest. At the same time, your right foot lifts and comes right back down where it was, your left foot then retreating a half step, heel touching down, toes lifted, your feet about a foot and a half apart, your right leg bent, your left leg almost straight, the weight shifting to your right leg. Your left hand extends forward at forehead level, and the wrist should be standing upright, shoulder loosening, elbow hanging. Your right palm finishes downward to the inside of your left elbow, the back of the hand facing outward. Contain your chest and pluck up your back. Your elixir field stores power. Your gaze is level toward your left hand, your chest and face aligned to the Front. See photo 30:



### 進步搬捶 一式

[13.2] ADVANCE, PARRY, BLOCK, PUNCH – Part 1

(名解) 搬攔捶各派拳術。多有此名。惟功用不同太極搬攔捶卽搬開敵人之手。復攏出於外門。再進步而襲之。此為太極五捶之一種。尚有退步卸步之搬捶。均在後。當另詳之。

Explanation of the name:

PARRY, BLOCK, PUNCH is a technique name in many styles of boxing arts, but its application is different in Taiji: parry aside an opponent's hand, then block his other arm, and then advance and attack him. This is one of the five kinds of punching techniques in Taiji Boxing. It can also be done with a retreating or withdrawing step, which will be explained later.

(變動) 有三。一拗步裏擰。二進步外攏。三開步進擊。

Three movements:

1. Crossed stance, throwing inward.
2. Advancing, blocking outward.
3. Step out, striking forward.

(注意) 此式須注意連貫一氣。腰脊肩膀。尤要內外相合。突拳時。直身用丹田力。緩緩擊出惟身體不可前探。腰要塌勁。搬攔時鬆肩。向前有放長的意思。乃為完善。

Points for attention:

This technique has to be a continuous flow. Your lower back, shoulders, and hips especially should have a merging

of inside and out. When sending out your fist, your body uses power from your elixir field. Slowly strike out, but do not let your body reach forward. Your waist should settle. When parrying and blocking, loosen your shoulders, for the ideal is to have an intention of lengthening forward.

(功用) 柔活肩膀。堅實脊樑。遇敵由正面擊來時。先以手柔化。趁勢用手搬開。敵欲化出外門。我即攔開。再進步直擊敵胸。

Function:

This technique softens and livens your shoulders and hips, and strengthens your spine. If an opponent attacks from in front, I first use my [right] hand to neutralize it and to parry it aside. If he wants to neutralize my parry, I then block aside [with my left hand] and advance a step to strike to his chest.

(講義) 左足原地微橫。足尖向左。 (起點左方) 與右足成一丁字拗步形。右足有提踵的意思。同時以腰脊為軸。使身體微向左扭。右手翻而手心朝上。隨着腰轉時。向左跨旁伸去。左手亦隨着後縮手心朝下。左胳膊後縮時。不是胳膊自動。是丹田的力量支配。右手與左肘上下相照。此式前胸已向左方。 (起點左面) 但面目仍扭看正前方。演式時不停。即接下式。丹田抱勁。其式如第三十一圖。

Explanation of the movement:

Your left foot stays where it is but goes slightly sideways, the toes pointing toward the Left, your feet making a T-shaped crossed stance, right heel lifted. At the same time, using your spine as an axis, your body twists slightly to the left, your right hand turning over so the palm is facing upward, going along with the turning of your waist by reaching out to be beside your left hip, as your left hand draws back, palm facing downward, the arm not moving on its own, but being controlled instead by your elixir field. Your right hand and left elbow align with each other above and below. In this posture, your chest aligns toward the Left, but your face stays looking to the Front. When practicing this posture, do not pause in it, instead continue into the following posture. Your elixir field stores power. See photo 31:



### 進步搬攔捶 二式

#### [13.3] ADVANCE, PARRY, BLOCK, PUNCH – Part 2

(注意) 上式不停。即接此式。惟此式之中間過渡時。尚有一右手外摔式。與出左手進右足。聯貫動作。

Points for attention:

Continuing from the previous posture, go right into this one without pausing. Within this posture is a transitional movement: the right hand's action of throwing outward links with the movement of sending out your left hand

and advancing your right foot.

(功用) 掉換步法。活動兩臂。遇敵時。先用右手揉化。左手隨之襲擊。乘機搬攔。再進右足。

Function:

This technique trains switching steps and exercises the arms. When encountering an opponent, I first use my right hand to neutralize, then my left hand to attack, parrying and blocking, then advancing my right foot.

(講義) 右足向正前方開一步。順步開出。橫足落地。足尖向右。 (起點右面) 距左足一尺五六寸。成丁字拗步形。左足踵。微起。同時右手握拳。不可緊握。隨着右足邁出時。直向正前方摔出。摔時不可用力拳心朝上。再抽回。停於右胯。拳眼朝上。右拳進退。意在揉化敵擊。右手抽回時。左手掌同時由身後。向上再往正前方探出。輪動要活。先出去。有按勁。然後有搬攔勁。左手與左肩齊平。手掌側向右方。鬆肩墜肘。丹田要抱。心意要整。兩眼平看正前方。其式如第三十二圖。

Explanation of the movement:

Your right foot takes a step straight out to the Front with the foot coming down sideways, toes turned out to the Right, stepping about a foot and a half from your left foot, making a T-shaped crossed stance, your left heel slightly lifted. At the same time, your right hand grasps into a fist, though must not be a tight one, and is thrown out forward, though not forcefully, the palm facing upward, and then withdraws to your right hip, the fist eye facing upward. Your right fist advances and retreats with an intention of neutralizing an opponent's attack. As your right hand withdraws, your left palm goes upward and then reaches out to the Front, a wheeling motion that should be lively, first going out with a pushing energy, then a blocking energy, the hand at shoulder height, the side of the palm to the Right [Front], the shoulder loosening, elbow hanging. Your elixir field should be storing. Your intention should be in good order. Your gaze is to the Front. See photo 32:



### 進步搬攔捶 三式

[13.4] ADVANCE, PARRY, BLOCK, PUNCH – Part 3

(注意) 以上數式。須聯絡一氣。不可中斷。此式雖為弓箭步。前進擊敵。然切不可探身。

Points for attention:

The previous several postures have to be linked into a single flow without any pauses. Although this posture uses a bow and arrow stance, advancing to strike the opponent, you must not reach with your body.

(功用) 搬攔為太極之特長。練功實用。均有圓滿的精神。存乎其間。搬攔進擊。尤為玄妙。

Function:

“Parry & block” is a specialty of Taiji, and trains practical application. Maintaining fullness of spirit within it, this technique of parrying and blocking, advancing and striking, will be especially profound.

(講義) 右足不動。左足超過右足。向五前方開一大步。左腿曲膝。右腿伸直。切不可用拙力硬登勁。總要腰部塌勁。兩足距離二尺七八寸。成前弓後箭步。同時右手拳。直向正前方突出。亦不用拙力。總要緩緩而出。用心意的力量。左手掌在右臂上方。向懷捩回。左手掌。須有立班。順着右胳膊研回來。至右肩下為度。左手掌高於右肘彎。順項貫頂。右拳眼朝上。左手指朝上。前胸正對正前方。兩眼平看正前方。其式如第三十三圖。

Explanation of the movement:

Your right foot staying where it is, your left foot goes past your right foot, taking a large step out to the Front, the knee bends, and your right leg straightens, though it must not straighten with an awkwardly stiff energy of pressing, for your waist should always be settling. Your feet are about two and three quarters feet apart as you make a stance of front leg a bow, rear leg an arrow. At the same time, your right fist sticks out to the Front, also without using awkward force, and so it should always go out slowly, using the strength of intention. Your left palm is rending inward toward your chest to be over your right arm, and the palm should be standing upright, moving along your right arm until about to go below your right shoulder, the palm at the height of the bend in your right elbow. Extend your neck, drawing up your headtop. your right fist eye facing upward, your left fingers pointing upward. Your chest is aligned to the Front, your gaze level to the Front. See photo 33:



### 如封似閉 一式

#### [14.1] SEALING SHUT – Part 1

(名解) 封閉者。封鎖格閉敵人之謂也。或謂右手後撤。左手橫攔。謂之封。雙手前推謂之閉。故名。與形意虎形相同。惟虎形是子午班。此是弓箭步。

Explanation of the name:

“Sealing shut” means to seal off and lock up the opponent. It is also said that your right hand withdrawing and your left hand blocking to the side constitutes sealing, and then the forward push with both hands constitutes shutting. It is the same as the tiger technique in Xingyi, except that in that case it uses a sundial stance, whereas in this case it uses a bow and arrow stance.

(變動) 有三。一右撤左橫。二十字分手。三雙推前按。

Three movements:

1. Your right hand withdraws as your left hand goes across.

2. Your crossed hands spread apart.

3. Both hands push forward.

(注意) 左手外橫時。右手撤回。身體重點。全在右腿。兩手進退。要一氣。兩手分開。立即前推。兩肘雖彎。均要下垂。時時兩肘磨肋。切不可閃出空門。前推時塌腰。由心意用肩窩吐力。其勁必整。

Points for attention:

As your left hand goes across outward, your right hand withdraws, and the weight focuses onto your right leg. The withdrawing and advancing of your hands should be continuous, your hands spreading apart and then soon after pushing forward. Although your elbows are bent, they should also have a quality of hanging down, constantly rubbing against your ribs, never sticking out airily to the sides. When pushing forward, settle your waist, expressing power from your intention and the hollows of your shoulders. The power has to be in good order.

(功用) 敵進襲。我右手撤回。左手橫攔以化之。與形意橫拳相同。惟此式。由下方橫出時。兩手皆用掌。右手撤回。復與左手同時前推。此式運動腰胯。伸縮兩臂。亦養生之要訣。

Function:

If the opponent advances to attack, I withdraw my right hand, my left hand blocking across to neutralize him, the same as in the crossing technique in Xingyi, except using palms instead of fists. My right hand withdraws, then pushes forward in tandem with my left hand. This technique works the hips and the flexibility of the arms, and is also a key exercise in health cultivation.

(講義) 此為如封似閉第一動作。由上式左手撤至右肩。翻而手心朝上。繞至右胳膊下端。順着右肘。直向前橫出。同時右手變掌。由左手上方。向懷中撤回。演習時不停。一氣撤至右胯。因其中過渡。不易明瞭。故特插此圖。左手橫伸。至極點。右手掌在左肘彎上端。兩手心朝上。鬆肩墾肘。左足尖抬起足踵着地。右腿彎曲。全身重點。均在右腿。左腿微直。兩手微低於肩。含胸拔背。兩眼平看正前方。其式如第三十四圖。

Explanation of the movement:

For the first part, continue from the previous posture, your left hand withdrawing to your right shoulder, turning over so the palm is facing upward, coils around under your right arm, moves along your right elbow, and goes out forward and across. At the same time, your right hand changes to a palm and withdraws over your left hand toward your chest. When practicing, the hand does not pause here, but continues to withdraw toward your right hip. Because this is a transitional posture, it is not easy to understand. Therefore this photo shows the left hand extended to the side as far as it goes, with the right palm on top of the bend of the elbow, both palms facing upward, shoulders loosening, elbows hanging. Your left toes lift so the heel is touching down, your right leg bends, the weight focusing onto it, and your left leg almost straightens. Your hands are slightly lower than shoulder level. Contain your chest and pluck up your back. Your gaze is level to the Front. See photo 34:



## 如封似閉 二式

### [14.2] SEALING SHUT – Part 2

(注意) 上式是過渡法。右手一氣撤至右胯。即接此式。左手伸至極點。手心翻而朝下。與右。手同時前推。

Points for attention:

The previous posture was a transitional movement. Your right hand continues to withdraw toward your right hip, then you go right into this posture, your left hand in its final position turning over so the palm is facing downward, and both hands pushing forward in unison.

(功用) 譬如左手已將敵人橫出於外門。再乘勢與右手向前雙推。擊按敵胸。

Function:

Once my left hand takes the opponent outward, I then take advantage of the opportunity by pushing forward with both hands, attacking his chest.

(講義) 承上式不停。右手一氣撤至右胯。左手亦伸至極處。其時全身重點。均坐於右腿。左足尖抬起。足踵着地。右手旋向身後劃橢形圓圈。輪至正前方。與左手竝齊。左手橫至極處時。手心翻而朝下。兩手再一齊向前推按。兩手距離一尺餘。寬窄與兩肩相等。兩手均要有立斑。鬆肩墜肘。心意與丹田用勁。左足尖亦着地。左腿曲膝。右腿登直。惟不可硬直。須使腰部塌勁。成前弓後箭步。前胸面目。均向正前方。兩眼亦平看正前方。其式如第三十五圖。

Explanation of the movement:

Continuing from the previous posture without pausing, your right hand keeps withdrawing until by your right hip and your left hand reaches out farther to its final position. At this time, the weight is sitting onto your right leg, your left toes lifting, heel touching down. Your right hand goes to your rear, draws an elliptical arc, rolling over until in the Front, next to your left hand, which has turned over so the palm is facing downward. Your hands then push forward in unison, just over a foot apart, about shoulder width, and your hands should be standing upright, the shoulders loosening, elbows hanging. Express power from your intention and elixir field. As your left toes come down, the knee bends, and your right leg straightens, though it must not be a stiff straightening, for your waist has to be settling as you make a stance of front leg a bow, rear leg an arrow. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 35:



## 十字手

### [15] CROSSED HANDS

(名解) 十字手者。兩手臂裏外交叉。如十字形。置於面前故名。此式有置於顱頂上方者。余以為過頂太高。氣必旋於胸際。不如在胸前為合宜。

Explanation of the name:

“Crossed hands” means that your arms cross one over the other like an X shape placed in front of your face, hence the name. Some people perform this posture with the hands placed over the headtop, which I consider to be too high because the energy will end up in your chest, and so it is not as appropriate as having the hands in front of you.

(變動) 有二。一先下探身摟手。二兩手十字交叉。

Two movements:

1. First leaning your body downward, your [right] hand dragging.
2. Your hands cross to make an X shape.

(注意) 此式因有一下探身。故十字手不宜過高。以防胸中氣。隨着身體懸起。演式至此。尤不可停頓。立即接演下式。

Points for attention:

It is because this posture has a downward leaning that the hands should not be crossed too high. The energy in the chest would follow and the body would be pulled up. When practicing the set, you particularly must not pause in this posture, instead continue right into the following posture.

(功用) 初由上式。可做披身。領動敵人。至十字手。亦可用為封閉敵擊。亦可作為下式過渡法。

Function:

Continuing first from the previous posture, I can cover my body and guide the movement of the opponent. Once my hands are crossed, I can use this posture to seal off his attack or transition into the following posture.

(講義) 由上式。左手按下。右手向面前領回。好似以身體領着。敵走的意思。領至面前不停。再向右足處探身。右手亦至足近處。再研回身體。竝進右足。直立起來。兩足尖與面目前胸。均向右方。(起點右面) 兩足距離約一尺。兩手在下頤下方。十字交叉。兩手背均朝上。左胳膊在內。右胳膊在外。兩肘有抱勁的意思。順項貫頂。兩眼平看右方。(起點右面) 其式如第三十六圖。

Explanation of the movement:

Continuing from the previous posture, your left hand pushes down as your right hand draws back in front of your

face, as though with an intention of using your body to draw in an opponent. The hand draws in until in front of your face but does not stop as you then lean your body toward your right foot, and once your right hand is near your foot, then withdraw your body, bringing your right foot next to your left foot, standing straight. Your toes, face, and chest are all pointed to the Right. Your feet are about a foot apart. Your hands go below your chin, crossing to make an X shape, the backs of both hands facing upward, your left forearm on the inside, your right forearm on the outside. Your elbows have an intention of embracing. Extend your neck, drawing up your headtop. Your gaze is level to the Right. See photo 36:



## 第四章

### CHAPTER FOUR

#### 抱虎歸山 一式

#### [16.1] CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN – Part 1

(名解) 抱虎歸山者。假想敵人為虎。我用抱勢而擒之。乘機推之於外門故名。

Explanation of the name:

Imagining the opponent to be a tiger, I use an embracing posture to capture him, then seize the opportunity to push him away, hence the name.

(變動) 有三。一原地摟膝。二開步摟膝。三拗步抱式。下接後擣前推。編入下式。攢雀尾內。以免混淆。

Three movements:

1. Staying where you are, brush past your [left] knee.
2. Stepping out, brush past your [right] knee.
3. Crossed stance, embracing posture.

In order to prevent confusion as to where this technique ends and the following technique begins, you will continue into the following technique by rolling back, pushing forward, and going into the rest of the postures of CATCH THE SPARROW BY THE TAIL.

(注意) 近有以後攏式。及前推編入下式者。易使學者疏忽。此僅以三式。為抱虎歸山練習三式聯絡一氣。勿使間斷。

#### Points for attention:

You will finish this technique with going right into the following technique by rolling back and pushing forward, which may easily confuse you. This technique of CAPTURE THE TIGER AND SEND IT BACKS TO ITS MOUNTAIN is comprised of only three postures. When practicing these three postures, they are to be linked into a continuous flow, without any interruption.

(功用) 靈活腰身臂膀。遇敵由吾身後襲擊。我以右手摟開。進步以左手擊之。假想敵欲逃至外門。或側擊我側面我伸右臂。圈抱敵身。或臂膀。再接用攬雀尾式。或捩或推。以擊之。

#### Function:

This posture livens your torso and arms. If an opponent suddenly attacks from behind, I use my right hand to brush away, advancing, and use my left hand to attack. If he wants to evade to the outside, or strike my face from the side, I reach out my right arm, wrap around his torso or arm, then perform CATCH THE SPARROW BY THE TAIL, or rend, or push, to counter.

(講義) 同身向起點左角上斜伸右足一步。兩足距離二尺餘。左腿極力彎曲。身體重點移於左腿。同時左手掌高抬。過於顱頂。手心朝下。左胳膊彎曲。右手下落。作摟膝狀。落至左膝蓋接近處。手背朝上。此式練習時不停。一氣摟膝至右足外方。惟因不易明瞭。特刊此過渡法。向右（指身右即起點）扭項。兩眼回看右足上方。前胸與左足尖。均對右方。（起點右面）其式如第三十七圖。

#### Explanation of the movement:

Turning around, your right foot steps diagonally to the Left Rear, Your feet just over two feet apart, your left leg putting its energy into bending, the weight shifting onto it. At the same time, your left palm lifts up to headtop height, palm facing downward, the arm bent, and your right arm lowers with a brush-knee motion until near your left knee, the back of the hand facing upward. When practicing this posture, it does not pause, flowing into brushing to the outside of your right leg. Because this movement is not easy to understand, this special photo has been included to show the transition. Your neck is twisted to the right (to the Rear), your gaze going out over your right foot. Your chest and left toes are aligned to the Right. See photo 37:



抱虎歸山 二式

[16.2] CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN – Part 2

(注意) 斜方向。對起點左角。上式不停。即接此式。手足臂膀。均要連合一氣。

Points for attention:

The orientation is diagonal, to the Left Rear. Go from the previous posture without pausing, your hands, feet, and arms moving continuously.

(功用) 靈活全身。遇敵襲擊先以右手摟出外門。再用左手前擊敵胸。或按敵肩窩。

Function:

This posture livens the whole body. If an opponent suddenly attacks, first I use my right hand to brush aside, then use my left hand to strike forward to his chest, or push to his armpit.

(講義) 承上式不停。右手先伸至極處。左手往上。亦至極處。太極所謂開合者。此即是開。右手由左膝下方。直向右足外方摟去。至右足外上方時。變為手心朝上。同時左手在上方。隨着右手平伸。至右足上方。兩手運用時。上下相照。右手撤至右胯停住。手心仍朝上。左手心仍朝下。與右足上下相照。左手與正額齊平。兩手上下如抱大圓球。右腿改為曲膝。左腿伸直。成前弓後箭步。腰塌着勁。鬆肩含胸。前胸面目均向起點左角。兩眼平看。其式如第三十八圖。

Explanation of the movement:

Continuing from the previous posture without pausing, your right hand first extends to its final position, your left hand going upward to its final position. There is the concept in Taiji of “opening and closing”. This is a moment of opening. Your right hand then goes from below your left knee, brushing to the outside of your right leg, and as it goes over your right leg, the palm switches to be facing upward, your left hand at the same time extending level until above your right foot. During the movement of your hands, they are aligned with each other above and below. Your right hand withdraws until by your right hip, the palm still facing upward, your left palm still facing downward, aligned with your right foot, your left hand at forehead level, your hands facing each other as though holding a large ball. Your right leg is bending, left leg straightening, making a stance of front leg a bow, rear leg an arrow, your waist settling. Loosen your shoulders and contain your chest. Your chest and face are aligned to the Left Rear, your gaze level. See photo 38:



### 抱虎歸山 三式

[16.3] CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN – Part 3

(注意) 上式由敵腰部。用右挾法。或摟右臂。左手推擲於外方。此式用右抱式。可推可按三式聯貫一氣

Points for attention:

In the previous posture, I am at the opponent's waist, employing a method of embracing with my right arm, or I brush aside with my right arm and push to throw him out with my left hand. This technique uses a right embracing method which can lead into pushing, and the three postures are linked into a single flow.

(功用) 堅實腰脊。運動臂腕。如上式擊敵不中。由此式探身。伸右胳膊。圈抱敵人後身。趁敵進退因以擊之。  
Function:

This posture strengthens the spine and exercises the arms and wrists. In the case of the previous posture, if I strike the opponent and miss, I work from this posture, reaching with my body, extending my right arm to wrap around behind his body, then countering according to his advance or retreat.

(講演) 由上式不停。即將右手直向起點左角（即面前）探伸。手背朝上。與顧頭平。同時左手翻而手心朝上。與右手上下相對。如抱大圓球式。左手撤至右膝上方。此二式。腰脊亦隨之轉動。由此往下。即變攬雀尾之攏式兩足仍為前弓後箭步。腰塌着勁含胸貫頂。丹田抱勁。前胸面目。均向起點左角兩眼亦平看起點左角。其式如第三十九圖。

Explanation of the movement:

Continuing from the previous posture without pausing, your right hand reaches out in front of you (to the Left Rear), the back of the hand facing upward at headtop level, as your left hand turns over so the palm is facing upward, your hands facing each other above and below, as though holding a large ball, your left hand withdrawing until above your right thigh. In these two postures [parts 2 and 3], your spine goes along with the movement. Your hands will then go downward, changing into the rollback posture of CATCH THE SPARROW BY THE TAIL. Your feet are still in a stance of front leg a bow, rear leg an arrow, your waist settling. Contain your chest and draw up your headtop. Your elixir field stores power. Your chest and face are aligned to the Left Front, your gaze level. See photo 39:



### 攬雀尾 —

#### [16.4] CATCH THE SPARROW BY THE TAIL – Part 1

(名解) 參看攬雀尾一式第二圖。名解注。

Explanation of the name: Same as the explanation with photo 1.

(變動) 因此式是攬雀尾第七式。第八圖起。故僅有五圖一後據。二前擠。三左攬。四右攬。五前按。

Movements:

Because this iteration of CATCH THE SPARROW starts from its Part 7 – photo 8 –

it this time therefore has only five parts:

1. Rolling back.
2. Pressing forward.
3. Catching to the left [pushing forward].
4. Catching to the right [left].
5. Pushing forward [catching to the right].

(注意) 參看攬雀尾第七式第八圖注意條。

Points for attention: Same as the explanation with photo 8.

(講義) 由上三十九圖。右手隨着左手下攏。身體坐在左腿上。一切動作說明。均與攬雀尾第七式第八圖相同。參看第八圖。不另插圖。

Explanation of the movement:

Continuing from photo 39, your right hand goes along with your left hand, rolling back downward, your body sitting onto your left leg. The movement is the same as in photo 8, and so there is no additional photo included here.

## 攬雀尾 二

### [16.5] CATCH THE SPARROW BY THE TAIL – Part 2

(注意) 參看攬雀尾八式第九圖。注意條註。

Points for attention: Same as the explanation with photo 9.

(功用) 參看攬雀尾八式第九圖。功用條註。

Function: Same as the explanation with photo 9.

(講義) 開式時。第一個攬雀尾。有十一個圖。此處攬雀尾祇有五個圖。人多懷疑此五式之銜接。故由上式攏至極點時。即變此擠式。此式與攬雀尾八式第九圖相同。惟九圖是由側面拍的影。此圖是由正面拍影。俾兩式互相參攷。方面亦是向起點左角。由上式攏至極點。左手向左跨外方。劃橢形小圓圈。返回貼近右胳膊裏彎。直向起點左角擠出去。右胳膊拳曲。右腿曲膝。左腿伸直。成前弓後箭步。腰塌着勁。演式時往外擠去。一發即開。不可停頓。此是過渡法之捧式。左手背朝裏。右手背朝外。前胸面目。均向起點左角。其式如第四十圖。

Explanation of the movement:

At the beginning of the set, the first CATCH THE SPARROW section had eleven parts, whereas this one has only five. People are often uncertain as to how these five parts are linked [as they are coming out of CAPTURE THE TIGER halfway through CATCH THE SPARROW]. Continuing from the previous posture, once the rollback has reached its limit, switch to the pressing posture. This posture is the same as in photo 9, though it is shown in this case from a front view in order to further reveal the posture. The orientation is still to the Left Rear. Continuing from the previous posture, once the rollback is finished, your left hand goes to the outside of your left hip, draws an elliptical semicircle that brings it close to the inside of your right forearm. Then press out to the Left Rear with your right forearm bent, your right knee bending, left leg straightening, making a stance of front leg a bow, rear leg an arrow, your waist settling. When practicing, you must not pause upon issuing with pressing out, for this is a transitional movement into the following posture. The back of your left hand is facing inward, the back of your right hand facing outward. Your chest and face are aligned to the Left Rear. See photo 40:



### 攬雀尾 三

#### [16.6] CATCH THE SPARROW BY THE TAIL – Part 3

以下尚有攬雀尾三圖。均詳見上。注意功用。講義。暨一切說明。參看攬雀尾九式第十圖。十式第十一圖。十一式第十二圖。各條照式演習。不另插圖。

Same as in photos 10–12.

### 斜單鞭 一式

#### [17.1] DIAGONAL SINGLE ROD – Part 1

(名解) 與單鞭同。參看第十三圖名解註。

Explanation of the name: Same explanation as with photo 13.

(變動) 有二。一過渡法。卽勾羅曲臂。二伸臂探掌。

Two movements:

1. A transitional posture, form a hook hand and bend your [left] arm.
2. Extend your [left] arm with a reaching palm.

(注意) 此單鞭是斜方向。在起點右方。再接肘底捶。方能轉到正面。

Points for attention:

This SINGLE ROD is diagonal, toward the Right, then continues into PUNCH BELOW THE ELBOW, which is then able to turn you to the Front.

(功用) 參看第十三圖功用注。

Function: Same explanation as with photo 13.

(講義) 正單鞭。是向正前方。開左足。斜單鞭是向起點右方邁步。三步成一三角形。由上式攬雀尾演完。兩眼看右手。刁起勾羅。左手再曲回右肩裏端。左足卽並近右足。再向起點右方。開一步身體重點。在右腿。此式本是過渡法。練習時不停。立即探左掌。進右足。因欲求容易明瞭。特別此圖。丹田抱勁。含胸拔背。兩眼平看起點偏右方。其過渡法。如第四十一圖。

Explanation of the movement:

In the straight SINGLE ROD, your left foot steps out to the Front, whereas in the DIAGONAL SINGLE ROD it steps to the Right. Three steps will make a triangle shape. Continuing from the final posture of CATCH THE SPARROW BY THE TAIL, your gaze is toward your right hand as it lifts into place, forming a hook, your left hand

then withdrawing to the inside of your right shoulder, your left foot moving near to your right foot, then taking a step out to the Right, the weight focused onto your right leg. This posture is basically a transitional movement, so do not pause in it when practicing, instead go right into reaching out your left palm, then advancing your right foot. Because we wish to make this movement easier to understand, we have included this special photo. Your elixir field stores power. Contain your chest and pluck up your back. Your gaze is level to the Rear and slightly toward the Right. This is a transitional movement. See photo 41:



### 斜單鞭 二式

#### [17.2] DIAGONAL SINGLE ROD – Part 2

(注意) 此式有出按掌者。有出探掌者。余所學為探掌。故仍用探掌。

Points for attention:

In this posture, there are those who perform it as a pushing palm and those who do a reaching palm. I learned it as a reaching palm, and so that is how I still do it.

(功用) 此式用探掌。走敵側面左方。步法取三角形。亦是轉環法。譬如敵用左手。擊我。我閃身探掌。揉化敵手連研帶轉。自操勝券。

Function:

This technique sends out a reaching palm to an opponent's left side, the footwork making a triangle pattern as a method of encircling. If an opponent uses his left hand to attack me, I evade with my body and reach out a palm to neutralize his hand. By connecting with him and drawing myself around him, I will naturally win.

(講義) 正單鞭。是前弓後箭步。此斜單鞭。意在右腿。兩足距離約二尺。由上式左足邁出後。身體即變成向右方的斜式。左手由右肩內不停。立將手心翻而朝外。與左足同時向右方探掌。探掌時。須由右肩。向前劃半個平圓圈。鬆肩墜肘。有研回來的意思。有揉化敵手的意思。左手心朝上。與鼻頭齊平。與左足上下相照兩眼平看左手。右手仍為勾羅不動。練習時不停。即接下式。其式如第四十二圖。

Explanation of the movement:

The straight SINGLE ROD made a stance of front leg a bow, rear leg an arrow. In this DIAGONAL SINGLE ROD, the weight focused onto your right leg, your feet about two feet apart. Continuing from the previous posture, after your left foot has stepped out, your body adjusts to be aligned diagonally toward the Right, and your left hand goes from the inside of your right shoulder without pausing, the palm promptly turning over to face outward, reaching to the Right along with your left foot. As the palm reaches, it must draw a level semicircle from your right

shoulder, the shoulder loosening, elbow hanging. There is an intention of twisting and of neutralizing an opponent. The palm is facing upward at nose level. Your left hand and left foot are aligned with each other above and below. Your gaze is level toward your left hand. Your right hand maintains its position, remaining a hook. When practicing, do not pause, instead continue into the following posture. See photo 42:



### 肘底看捶

#### [17.3] GUARDING PUNCH UNDER THE ELBOW

(名解) 左手由斜單鞭。變為立肘。右拳置左肘下方。意在看守門戶防敵襲擊之謂也。

Explanation of the name:

Your left arm changes from its position in DIAGONAL SINGLE ROD to an upright elbow, your right fist placed under your left elbow, the intention being that of guarding a doorway, protecting against an opponent's sudden attack.

(變動) 有三。一左收右捩。二進步舉手。三縮步看捶。

Three movements:

1. Your left hand withdraws and your right hand rends across.
2. Advance, raising your [left] hand.
3. Withdrawing step, guarding punch.

(注意) 肘底捶。三步之方位。適成一三角形。兩手由右向左運用。橫捩成平圓圈形。身體旋轉。亦皆斜方向。臂要立蹠。鬆肩含胸。

Points for attention:

The punch below the elbow takes three steps to make the position, forming a triangular pattern. Your hands move from right to left, rending across in a level arc. Your body turns to be oriented diagonally [straight]. Your [left] arm should stand up as you loosen your shoulders and contain your chest.

(功用) 假想敵由側面擊來。我用左手握敵臂或肘。向左領擺。再用右手。橫捩敵人腰部。

Function:

If an opponent attacks from the side, I use my left hand to grab his arm or elbow and wipe it aside to the left, then use my right hand to rend across to his waist.

(講義) 承上式不停。左手先撤至面前。右手橫捩至面前。即向左肘下方撤退。左手掌再向面前斜上伸去。腕臂均要立蹠。鬆肩墜肘。右拳眼緊對左肘尖。左手虎口。與鼻尖相對。五指微曲。同時右足亦向起點右面跟進一步。與

左足距離一尺五六寸。左腿微直。左足尖抬起。足踵着地。右腿極力彎曲。身體重點坐於右腿。此式三步適成一三角形。手足動作同時。丹田抱勁含胸拔背。頭頂項豎。兩眼平看正前方。其式如第四十三圖。

#### Explanation of the movement:

Continuing from the previous posture without pausing, your left hand first withdraws in front of your face, your right hand rends across in front of your face and then pulls back below your left elbow as your left palm then reaches out diagonally upward in front of you, the wrist and arm standing, the shoulder loosening, elbow hanging. Your right fist eye is aligned with the tip of your left elbow. Your left tiger's mouth is aligned with your nose, the fingers slightly bent. At the same time, your right foot advances a following step to the Right so your feet are about a foot and a half apart, your left leg almost straight, toes lifted, heel touching down, while your right leg puts its energy into bending, the weight sitting onto it. This posture involves three steps [left, right, left], which should form a triangular pattern. Your hands and feet move in unison. Your elixir field stores power. Contain your chest and pluck up your back. Your headtop and neck are upright. Your gaze is to the Front. See photo 43:



#### 倒撞猴 一式

##### [18.1] RETREATING MONKEY – Part 1

(名解) 倒撞猴者。取其輕靈敏捷。前探後退。似猴故名。或謂猴善撲人。我退步撤手。另以探掌。擊其顱頂。又名倒撞猴卽少林秘宗之倒撞步。倒撞五行之意。皆屬倒退。而用撞步者。三說均是。

#### Explanation of the name:

A “retreating monkey” refers to nimbleness and agility, reaching forward while stepping back, performing it like a monkey, hence the name. Another explanation is that a monkey [or ape] is good at attacking a person. I retreat from the opponent, withdrawing a hand while reaching out my other palm to attack his headtop. [In this case, the name would be rendered as RETREAT, DRIVING AWAY THE MONKEY.] It is also said that this technique is the same as Shaolin’s “expelling step”, or the retreating action within Mizong’s five elements. Both of these are retreating actions which are also expelling actions. All three of these explanations are valid.

(變動) 有二。一右探掌。二左探拳。

Two movements:

1. Right reaching palm.
2. Left reaching palm.

(注意) 此式之動作。左右共演五式。以右手右足在前為止。如地勢寬暢。亦可演至七式或九式。但總以右手右足

在前為換式之過渡法。以五式為標準。後腿總宜彎曲。重點亦在後腿。兩手上下。皆要橢形圓圈。不可拐硬彎。

#### Points for attention:

The movements of this technique are performed to the left and right for a total of five times, the last time with your right hand and right foot forward, though if the space is broad and open, you can do as many as seven or nine, transitioning into the following technique always from your right hand and right foot forward. Five times is the standard. Your rear leg should be bent, the weight on it. Your hands should go upward and downward in elliptical arcs, and the arms must not perform bending that is either limp or stiff.

(功用) 柔活兩臂。練習腿蹠。堅實腰脊。運動督脈。遇敵襲擊時。我退步先用前手化其勁。再以後手探擊其面部胸部或喉部。

#### Function:

This technique livens the arms, trains the stance, strengthens the spine, and improves circulation. If an opponent suddenly attacks, I retreat, first using my front hand to neutralize his power, then reaching out my rear hand to strike to his face, chest, or throat.

(講義) 此是第一動作。本為過渡法由上式右足向後（即起點）退半步。左足在前。旋亦落實。右腿彎曲。身體重點。坐於右腿。兩足距離約二尺六七寸。左手原地朝裏裹勁裹至手心朝上。手與鼻平。右手變掌。手心亦朝上。極力往腹部抽回。經過右胯裏端。手隨足動。不可先後。因為容易接演下式。特刊此圖。練習時不停。兩眼平看正前方。其式如第四十四圖。

#### Explanation of the movement:

This first movement in the technique is a transitional posture. From the previous posture, your right foot takes a half step to the Rear, your left foot in front momentarily filling, then your right leg bends and the weight sits onto it, your feet about two and two thirds feet apart. Your left hand maintains its position, but faces inward with a wrapping energy, wrapping until the palm is facing upward at nose level, as your right hand becomes a palm, also facing upward, and puts its energy into withdrawing toward your abdomen, passing along the inside of your right hip. The hand goes along with the movement of the foot, not moving before or after. Because it is easy to simply flow from the previous posture into the following, this special photo has been added. but when practicing, do not pause in it. Your gaze is level to the Front. See photo 44:



#### 倒攀猴 二式

#### [18.2] RETREATING MONKEY – Part 2

(注意) 上式是過渡法。不停。即接此式。右手由右胯斜向後。再向上始向前方探出。切忌拐死彎在前方之右足。亦有上下相合的意思。並非手足式式相對。乃手足心意一動即暗合耳。

#### Points for attention:

The previous posture is transitional. Continue into this one without pausing. Your right hand goes diagonally to the rear from your right hip, then lifts up, and reaches out forward. Avoid limply bending your right leg in front. There should also be an intention of your upper body and lower working in unison rather than your hands and feet moving independently, thus your hands, feet, and intention will all be working as one.

(講義) 上式不停。右手往身後斜向。再向上向前探出。劃成一個橢形圓圈。同時左足向身後（即起點）倒退一步。亦有偏向斜方的意思。右腿前伸。微直。左腿彎曲全身重點。在左腿。右手前探時。左手同時撤回。置於肚臍左下方。手心朝上。兩手來往。同時。不可先後。如同長江大河。滔滔不斷。右手背朝上。含胸拔背。丹田後吸。兩眼平看正前方。其式如第四十五圖。

#### Explanation of the movement:

Continuing from the previous posture without pausing, your right hand goes to your rear, diagonally upward, then reaches forward, drawing an elliptical arc. At the same time, your left foot retreats a step to the Rear, inclining slightly toward the corner. Your right leg in front is almost straightened, left leg bent with the weight focused fully onto it. As your right hand reaches forward, while your left hand withdraws to be placed below and to the left of your navel, palm facing upward. Your hands go back and forth in unison, and must not move before or after each other. It is like the ceaseless flowing of river into sea. The back of your right hand is facing upward. Contain your chest and pluck up your back. Your elixir field draws back. Your gaze is level to the Front. See photo 45:



### 倒撞猴 三式

#### [18.3] RETREATING MONKEY – Part 3

(注意) 此是左式。與右式同。惟後退之步。不限定在直線上。須偏側方。各式始圓整。如顯明的在直線其式必究。腰脊要有豎勁。

#### Points for attention:

This posture is the technique on the left side, the same as on the side right. When retreating, do not restrict yourself to an absolutely straight line, instead there has to be an inclination to the side. Each of these postures will then be performed in an orderly way, whereas if the steps are too straight, the postures will become crooked. Your lower back should have an energy of being upright.

(講義) 右足向身後 (即起點) 退一步。左足在前微伸直。右腿極力彎曲。身體重點。坐於右腿。同時左手往身後斜方。再向上向前方探掌。其經過路線。劃成橢形圓圈。探掌時。均要有由上往下按勁的意思。左手背朝上。與左足上下相照。手與肩平。此圖因拍照不正。似顯左手微高。右手亦同時向後撤回。兩手來往。同時。手足均要連貫一氣。右手心朝上。置於肚臍右下方。含胸拔背。腰脊豎勁丹田抱勁。兩眼平看正前方。其式如第四十六圖。

#### Explanation of the movement:

Your right foot retreats a step to the Rear, your left leg in front almost straightening, your right leg putting its energy into bending as the weight sits onto it. At the same time, your left hand goes diagonally to your rear, then upward, and reaches forward as a palm strike, the route drawing an elliptical arc. As your palm reaches out, there should be an intention of pushing down from above, the back of the hand facing upward, aligned above and below with your left foot, the hand at shoulder level. Because the photo was not taken at the proper angle, it seems to show that the left hand is slightly higher. Your right hand at the same time withdraws. Your hands go back and forth in unison, and there should be a continuous flowing with your hands and feet. Your right palm is facing upward as it is placed below and to the right of your navel. Contain your chest and pluck up your back. Your spine has an energy of being upright. Your elixir field stores power. Your gaze is level to the Front. See photo 46:



#### 倒擣猴 四式

#### [18.4] RETREATING MONKEY – Part 4

(注意) 此式雖是第四式。練習時以五個為標準。故仍須再演二式。 (即左右各一) 仍至右足右手在前為止。 (即本圖) 因必須右手右足。在前。始能接演以下姿式。故特刊此圖

#### Points for attention:

Although this is the fourth posture, the standard is to do the technique five times, and therefore you must perform it two more times (one more on each side), still finishing with your right hand and right foot forward (as in the photo below). Because you have to have your right hand and right foot forward in order to continue into the following technique, this photo is included below.

(講義) 由四十六圖不停。右手往身後斜向上。再向前方探掌。其經過路線適劃成橢形圓圈左手同時撤回。置於肚臍左下方。手心朝上。兩手同時往來。不可先後。同時左足向身後 (即起點) 倒退一步。有偏向斜方的意思。不可認定直來去。右腿在前微伸。左腿彎曲。身體重點移於左腿。右手心朝下。與右足上下遙遙相照。含胸拔背。丹田抱勁。兩眼平看正前方。所式如第四十七圖。

#### Explanation of the movement:

Continuing from the previous posture without pausing, your right hand goes to your rear, diagonally upward, then reaches forward as a palm strike, the route drawing an elliptical arc, while your left hand withdraws to be placed below and to the left of your navel, palm facing upright. Your hands go back and forth in unison, and must not move before or after one another. At the same time, your left foot retreats a step to the Rear and inclining slightly toward the corner, for it must not be an absolutely straight step. Your right leg in front is almost straightened, left leg bent with the weight shifted onto it. Your right palm is facing down, aligned with your right foot. Contain your chest and pluck up your back. Your elixir field stores power. Your gaze is level to the Front. See photo 47:



### 斜飛式 —

#### [19.1] DIAGONAL FLYING POSTURE – Part 1

(名解) 斜飛者。如鳥之展翅。旋轉斜飛狀。故名。

Explanation of the name:

To “fly diagonally” means to be like a bird spreading its wings to rotate during flight, hence the name.

(變動) 有三。一扭身刁腕。二竝步抱肘。三開步斜飛。

Three movements:

1. Twist your body, hooking with your [left] wrist.
2. Step together, hugging with your elbows.
3. Step out, “flying” diagonally.

(注意) 此式以腰脊為主。竝立時。要抱勁。開步斜飛。兩手前後舒展。伸至極點。始有開合之勁。

Points for attention:

This technique emphasizes the lower back. When stepping together, you should be storing power. When stepping out to fly diagonally, your hands extend forward and back to their final positions. You will thus have an energy of closing and then opening.

(功用) 先用左手揉化敵手。以右手進擊敵脅。或敵繞襲我右方。我轉身。以右手橫捩敵項。或脅胸各部。

Function:

First I use my left hand to neutralize an opponent's hand, then send my right hand forward to strike to his ribs. If another opponent suddenly attacks from my right side, I turn around and rend across with my right hand to his neck, ribs, or chest.

(講義) 此式由倒撞猴式。右足在前。兩足均不動。左手往上向後刁腕。如同化出敵手。右手旋即曲回左脅。手心

朝上。假想上式化出敵手。以右手擊敵脅部。左手與顱頂齊平。手心朝下。鬆肩墜肘。右肘抱肋。全身重點。仍在左腿。右腿向前斜伸直。此式練習時。左手與腰。仍須向左扭。眼亦隨着左手。照像欲求正面。故向正前方平看。其式如第四十八圖。

#### Explanation of the movement:

Continuing from RETREATING MONKEY, your right foot in front, your feet staying where they are, your left hand goes upward, to the rear, and hooks in at the wrist, as though neutralizing an opponent's hand, and your right hand then promptly bends inward toward your left ribs, palm facing upward, complementing your left hand neutralizing by using your right hand to strike to the opponent's ribs. Your left hand is at headtop level, palm facing downward, the shoulder loosening, elbow hanging, and your right elbow hugs your ribs. The weight is still on your left leg, your right leg extended diagonally forward. When practicing this posture, your left hand and waist have to continue twisting to the left. Your gaze goes toward your left hand, meaning that although this photo is a front view, your gaze is level to the Front. See photo 48:



### 斜飛式 二

#### [19.2] DIAGONAL FLYING POSTURE – Part 2

(注意) 站右足。重點仍在左足。兩肘須有互抱力。至下式開步時。兩肘合近再展。

#### Points for attention:

When you step your right next to your left foot, the weight stays on your left foot. Your elbows have to have an energy of embracing toward each other, then when you step out in the following posture, they will spread apart.

(功用) 此是過渡法。佔一合字。

#### Function:

This is a transitional movement, a component of the surrounding postures.

(講義) 左足原地不動。右足並近左足。右足尖觸地。足踵提起。右蹠貼近左足裏脛骨。身體下蹲。左腿彎曲。重點在左腿。兩手部位仍不動。上下如抱圓球式。相對照。此式前胸向起點左面。向身右扭頸。兩眼迴看正前方。

(仍為起點前面) 其式如第四十九圖。

#### Explanation of the movement:

Your left foot staying where it is, your right foot steps next to your left foot, toes touching down, heel lifted, sole near the inside of your left shinbone [ankle]. Your body is squatting down, left leg bent with the weight focused onto it. Your hands maintain their position, facing each other above and below as though holding a ball. Your chest is now aligned to the Left, but your neck is twisted to the right so that your gaze is still to the Front. See photo 49:



### 斜飛式 三

#### [19.3] DIAGONAL FLYING POSTURE – Part 3

(注意) 此式先有合抱力。開步伸臂。前後要有舒展力。

Points for attention:

In this posture, you first have an energy of embracing, then when you step out and extend your arms forward and back, there should be an energy of spreading.

(功用) 開暢胸襟。舒展兩臂。遇敵由右方襲擊。我開步。橫捩敵人胸部脇部。或頭面頸項。

Function:

This technique loosens the chest area and stretches the arms. If an opponent suddenly attacks from the right, I step out and rend across to his chest, ribs, head, face, or neck.

(講義) 兩肘先互相合抱。兩臂之姿式。與白鶴亮翅一式相同。向右方（起點右面）轉身開一大步。右腿曲膝。左腿伸直。成斜弓字前弓後箭步。腰塌着勁。同時右手由下而上。隨着右足直。向起點右方橫捩。左手亦向身後極力伸去。右手與鼻頭齊平。鬆肩墜肘。手掌微側立。（即是手心斜向正前方）但有橫切的意思。左手心朝後。左手背貼近左腿。兩胳膊極力前後舒展。順頂貫頂。丹田抱勁。身體面目均向起點右方。兩眼平看起點右方。其式如第五十圖。

Explanation of the movement:

Your elbows first embrace toward each other, your arms resembling their posture in WHITE CRANE SHOWS ITS WINGS. Then turn and take a large step out to the Right, your right leg bending, left leg straightening, making a stance of front leg a bow, rear leg an arrow, along diagonally parallel lines, your waist settling. At the same time, your right hand goes upward from below, corresponding to the path of your right foot, rending across to the Right, your left hand extending to its final position behind you, your right hand at nose or head height, the shoulder loosening, elbow hanging, the palm standing slightly sideways (meaning the palm is facing diagonally toward the Front) with an intention of cutting across, your left palm facing behind you, the back of the hand staying close to your left thigh, your arms spreading to their final positions forward and back. Extend your neck, drawing up your headtop. Your elixir field stores power. Your torso and chest are aligned to the Right, your gaze level to the Right.

See photo 50:



## 提手 一式

### [20.1] RAISE THE HANDS – Part 1

(名解) 與十五圖。提手同。參看第十五圖名解注。

Explanation of the name: Same as the explanation with photo 15.

(變動) 參看第十五圖變動注。

Movements: Same as the list with photo 15.

(注意) 此式雖與第十五圖相同。因十五圖上式。即接單鞭。由單鞭變提手。此式上式即接斜飛式。由斜飛式再變此提手。注意。即在即接處。

Points for attention:

Although this posture is the same as in photo 15, it was in that case transitioning from SINGLE ROD, but in this case from DIAGONAL FLYING POSTURE. Pay attention to this transition.

(功用) 參看第十五圖功用註。

Function: Same as the explanation with photo 15.

(講義) 由斜飛式。右足後退半步。足踵觸地。足尖抬起。兩足距離一尺四五寸。左腿彎曲。身體重點。坐於左腿。右腿微直。同時右手刁腕。往外擰勁至手背朝上。手腕刁起。左手由左胯後往上。往前。劃半個橢形圓圈。圈至右手裏端微向下。距右手尺許。手背亦朝上。手腕亦刁起。鬆肩墜肘。兩手與鼻齊平。丹田抱勁。含胸拔背。順項貫頂。前胸面目。均向右方。(起點右面) 兩眼平看起點右方。其式如第五十一圖。

Explanation of the movement:

Continuing from DIAGONAL FLYING POSTURE, your right foot retreats a half step, heel touching down, toes lifted, your feet about a foot and a half apart, your left leg bending, the weight sitting onto it, right leg almost straight. At the same time, your right hand droops its wrist, twisting outward until the back of the hand is facing upward, the wrist lifting, while your left hand goes upward and forward from behind your left hip, drawing an elliptical semicircle until to the inside and slightly below your right hand, about a foot away from your right hand, the back of the hand also facing upward, the wrist also drooping, the shoulder loosening, elbow hanging, your hands at nose level. Your elixir field stores power. Contain your chest and pluck up your back. Extend your neck, drawing up your headtop. Your chest and face are aligned to the Right, your gaze level to the Right. See photo 51:



### 提手 二式

[20.2] RAISE THE HANDS – Part 2

注意功用。一切姿式說明。方向部位。均與十六圖同。參看第三章第十六圖。不另插圖。

Same as in photo 16.

### 白鶴亮翅 一式

[21.1] WHITE CRANE SHOWS ITS WINGS – Part 1

名解變動。功用姿式。一切說明。均與十七圖同。參看第三章第十七圖。不另插圖。

Same as in photo 17.

### 白鶴亮翅 二式

[21.2] WHITE CRANE SHOWS ITS WINGS – Part 2

功用說明。均與十八圖同。參看第三章第十八圖。不另插圖。

Same as in photo 18.

### 摟膝拗步 一式

[22.1] BRUSH KNEE IN A CROSSED STANCE – Part 1

(名解) 與十九圖同。參看第三章第十九圖。名解註。

Explanation of the name: Same as the explanation with photo 19.

(變動) 與十九圖同。參看第三章第十九圖變動註。

Movements: Same as the explanation with photo 19.

(注意) 及功用講義。亦與十九圖同。參見第三章第十九圖注意功用講義各條。不另插圖。

Points for attention: The function and description are the same as the explanations with photo 19, and so no additional photo has been included here.

### 摟膝拗步 二式

[22.2] BRUSH KNEE IN A CROSSED STANCE – Part 2

(注意) 此式與第二十圖亦相同。惟第二十圖。以下銜接手揮琵琶。此式下接海底針。因接笋處不同。故特刊此圖。以便容易接演下式。

Points for attention:

This posture is the same as in photo 20, except that in that case the following posture was PLAY THE LUTE whereas in this case it is NEEDLING “UNDER THE SEA”. Since the following posture is different, this photo has been included to make it easier to understand the transition.

(講義) 由摟膝拗步一式。向左足正前方開一步。兩足距離二尺七。八寸左腿曲膝。右腿伸直。成前弓後箭步。惟右腿不可硬直登。腰塌着勁腿亦自然。同時左手摟過左膝蓋。停於左膝蓋外方。距膝蓋數寸。手背朝上。又朝前。極力鬆肩。右手亦於同時向前按勁。如同按着敵人胸部肩窩。手心朝前。手腕要有立蹠。鬆肩墜肘。右手微高於肩。此式因對鏡頭攝影。右手似乎顯高。練習時以手膀與肩平齊為標準。前胸面目。均向正前方兩眼平看正前方。其式如第五十二圖。

Explanation of the movement:

Continuing from Part 1, your left foot steps out to the Front, your feet about two and three quarters feet apart, and the knee bends, your right leg straightening, making a stance of front leg a bow, rear leg an arrow, but your right leg must not be stiffly pressing to become straight. Your waist settles, your legs having a sense of naturalness. At the same, your left hand brushes past your left knee, stopping several inches to the outside of your left knee, the back of the hand facing upward and forward, the shoulder loosening as much as it can while your right hand pushes forward as though pushing to an opponent's chest or shoulder, the palm facing forward, wrist standing upright, shoulder loosening, elbow hanging, hand slightly higher than shoulder level. Although the hand appears to be higher in the photo, the standard when practicing is that the wrist be at shoulder level. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 52:



海底針

[23] NEEDLING “UNDER THE SEA”

(名解) 海底亢者。人身三百六十五亢之一。海底針者。卽向海底亢底刺之意。故名。

Explanation of the name:

“Under the Sea” is an acupoint, one of the three hundred sixty-five acupoints on the human body. NEEDLING “UNDER THE SEA” means an intent of poking toward the “Under the Sea” point, hence the name.

(變動) 有二。一縮步提手。二下腰點刺。

Two movements:

1. Withdraw your [left] foot and lift your [right] hand.
2. Lower your waist and poke toward the acupoint.

(注意) 此式雖探腰下點。不可前傾死彎。亦不可過於屈俯。腰脊。務有直的意思。法乃完善

Points for attention:

In this posture, although you reach with your waist as you point downward, you must not lean forward with a limp bend, nor overly bow down. Your spine should have an intention of staying straight, and then the technique will be perfect.

(功用) 練習腰脊。伸縮膝部。假想敵擊我。我先用摟膝。以左手向外摟開。以右手按敵胸。敵如握我右腕。我刁腕縮轉。向下指點以擊之。

Function:

This exercises the spine and develops knee flexibility. If an opponent attacks me [as in the previous posture], I first perform BRUSH KNEE, using my left hand to brush it away and my right hand to push to his chest. If he then grabs my right wrist, I lure in with my wrist and turn my hand over to point downward and attack him.

(講義) 左足退向半步。足尖觸地。足踵提起。兩足距離約一尺許。右腿彎曲。身體坐於右腿。同時右手側掌刁腕。有柔化的意思。撤至面前。直向左腿前方。往下直點。指尖均向地。右胳膊斜直。右手距左足約一尺五六寸。右手距左膝下迎面骨亦一尺餘。腰脊雖然下彎。意思總要直立。丹田抱勁。兩眼俯看右手。面目仍對正前方。其式如第五十三圖。

Explanation of the movement:

Your left foot withdraws a half step, toes touching down, heel lifted, your feet about two feet apart, your right leg bending, the weight sitting onto your right leg. At the same time, your right hand turns sideways and your wrist lures in with an intention of neutralizing. The hand withdraws in front of your face, then points straight down in front of your left leg, fingers toward the ground, forearm at an angle, the hand about a foot and a half from your left foot, and just over a foot from your left shin. Although your spine bends downward, your intention should be to remain upright. Your elixir field stores power. Your gaze is toward your right hand and you are still facing to the Front. See photo 53:



扇通臂

[24] FAN THROUGH THE ARMS

(名解) 扇通臂者。以兩臂如鳥之扇張兩翼。運用脊背之力。使之貫通於兩臂之謂也。少林派有通背拳。此背字亦通用。

Explanation of the name:

The meaning is that as your arms act like a bird spreading its wings, you send power from your spine through your arms. In Shaolin Boxing there is a “through-the-back punch”, in which going “through the back” is the same as going “through the arms”.

(變動) 有二。一立身張臂。二通背舉掌。

Two movements:

1. Stand up, extending your arms.
2. Palm through the back.

(注意) 演式時兩臂如一。兩肘磨肋。由肩窩發力。貫於手掌。

Points for attention:

When practicing this posture, your arms function as one. Your elbows rub against your ribs, and then power is issued from the hollow of your [right] shoulder through to your [left] palm.

(功用) 練習肩背之力。使通於手。遇敵襲擊。我右手先刁腕上提。化出敵手。再用左掌擊敵脅部。或胸部。

Function:

This trains sending power from your shoulders and back through to your hands. If an opponent suddenly attacks, first my right hand lifts, luring in with the wrist to neutralize his technique, then I use my left palm to strike to his ribs or chest.

(講義) 左足微退。身體立起。右手撤回右胯。左手亦置左胯。兩手掌均朝上。貼着身體兩旁。往上高舉。由兩肩外方。一氣舉臂過頂。左足亦旋向正前方開一大步。左腿曲膝。右腿向後伸直。腰塌着勁。成前弓後箭步。右手置顱頂上方。手心朝上。右胳膊彎曲如弓形。右手背距正額約半尺餘。左手前探伸出。鬆肩墜肘。手掌朝上。立直。腕有立蹠。手與肩平。左手心朝前。兩手之狀。如鳥之張翼。順項貫頂。丹田抱勁。兩眼平看左手虎口上方。其式如第五十四圖。

Explanation of the movement:

Your left foot slightly retreats, your body straightening up, and your right hand withdraws to your right hip, your left hand still placed at your left hip, both palms facing upward, sticking close to the sides of your body. Your hands then raise up high, going outward from your shoulders in unison until your arms are past your headtop. Your left foot at the same time takes a large step to the Front and the knee bends, your right leg straightening behind, your waist settling, making a stance of front leg a bow, rear leg an arrow. Your right hand is placed above your headtop, palm facing upward, the arm bent like a bow, the back of the hand just over half a foot from your forehead, as your left hand reaches out forward, the shoulder loosening, elbow hanging, the palm facing upward, the wrist standing straight, the hand at shoulder level, the palm facing forward. The posture of your hands is like a bird spreading its wings. Extend your neck, drawing up your headtop. Your elixir field stores power. Your gaze is level over the tiger's mouth of your left hand. See photo 54:



## 撇身捶 一

### [25.1] TORSO-FLUNG PUNCH – Part 1

(名解) 太極五捶之一。撇身者。反身使腰往後扭轉。同時右捶撇出。左掌隨擊。腰身折疊。脊骨直豎。撇身亦可謂閃身。

Explanation of the name:

This is one of the five punching techniques in Taiji Boxing. To “fling with the torso” means to turn around, twisting your waist to the rear. At the same time, your right punch is flung out, and your left palm follows with a strike. Your torso folds in, but your spine stays upright. To “fling the torso” can also mean dodging with the body.

(變動) 有四。一兩手交肋。二反身撇捶。三左右探掌。四丁字撇身。

Four movements:

1. Your hands cross by your [left] ribs.
2. Turn around, flinging punch.
3. Left and right reaching palms.
4. T stance, flinging torso.

(注意) 此為反身撇捶。各式均為同身。面向起點。惟四式五十八圖。因拍照取正面。故仍向正點。卽（正前方）餘式均為正式。讀者注意五十八圖。亦說明為主。各式轉身動作。須以腰為軸。乃能圓轉自如。

Points for attention:

In this technique of turning around with a flinging punch, each posture involves turning the torso. The orientation is to the Rear. The photo for Part 4 seems to be a posture facing toward the Front, but it is still to the Rear, as are the rest of the postures, so pay attention at photo 58 to giving priority to the text. With each posture, turn your torso by using your waist as a pivot so that the movement can be naturally rounded.

(功用) 靈活腰脊。撇身探掌。敵由身後襲我。我反身撇捶。先化敵擊。再撇身撤右手。探左手以擊之。餘式當另詳。

Function:

This technique livens the lower back during flinging from your torso and extending the palm. If an opponent attacks from behind, I turn around and fling out a punch to first neutralize his hand. The flinging of my torso then withdraws my right hand and extends my left hand to strike him. The rest of the technique will be explained below.

(講義) 由上式先將左足尖勾回。廻身向起點。右足旋向起點開一步。右腿曲膝左腿微直。不可登硬勁。成前弓後箭步。腰塌着勁。同時右手落至左胯。左手由右手外方。亦落至左胯。右手旋卽握拳。由面前直向起點撇出。左手向左胯後方按勁。手心朝後。距左胯七八寸許。右拳心朝上。與右肩齊平。鬆肩曲肱。右肘右膝右足上下相照。兩手往來。同時動作。此為過渡法。演習時不停。便接下式。兩眼平看起點。右足右拳。亦均向起點。其式如第五十五圖。

### Explanation of the movement:

Continuing from the previous posture, first your left toes hook in and your torso turns around to the Rear, then your right foot promptly steps out to the Rear, the knee bends, and your left leg slightly straightens, but must not press too stiffly, making a stance of front leg a bow, rear leg an arrow, your waist having a sinking energy. At the same time, your right hand lowers toward your left hip, your left hand also lowers toward your left hip from the outside of your right hand, and your right hand promptly grasps into a fist and flings out from in front of you to the Rear, your left hand going to the rear of your left hip with a pushing energy, palm facing behind about three quarters of a foot behind your left hip, the center of your right fist facing upward at shoulder level, the shoulder loosening, the arm bent, your right elbow, right knee, and right foot in line with each other above and below. Your hands come and go in unison. This is a transitional movement, and so you must not pause in it when practicing, instead continuing into the following posture. Your gaze is level to the Rear, your right foot and right fist aligned to the Rear. See photo 55:



### 撇身捶 二

#### [25.2] TORSO-FLUNG PUNCH – Part 2

(注意) 此式與上式。必須聯成一氣。切不可間斷。

#### Points for attention:

This posture and the previous one must be linked together into a single uninterrupted flow.

(功用) 我右手捺化敵擊旋即撤回。以左手探掌擊之。

#### Function:

My right hand neutralizes the opponent's attack and promptly withdraws as I reach out my left hand to attack him with a palm strike.

(講義) 兩足原地不動右拳即向右胯撤退。拳心朝上。同時左手由身後側方向。往上再往起點即（右拳撇捶之地位）探出。雖是探掌。亦有按勁。兩手往來。上下相照手與肩平。不可過高。手掌要有立蹠。鬆肩墜肘。左手右足。上下相照。丹田抱勁。要塌着勁順項貫頂。前胸面目。均向起點。兩眼平看起點。其式如第五十六圖。

### Explanation of the movement:

Your feet staying where they are, your right fist withdraws to your right hip, the center of the fist facing upward, as your left hand goes from the rear and to the side, going upward and then reaching out to the Rear (where your right fist was). Although it is a reaching palm, it also has a pushing energy. As your hands come and go, they

correspond to each other above and below. Your [left] hand must not be higher than shoulder level and the palm should be upright, the shoulder loosening, elbow hanging. Your left hand and right foot are aligned with each other above and below. Your elixir field stores power. Your waist settles. Extend your neck, drawing up your headtop. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 56:



### 撇身捶 三

#### [25.3] TORSO-FLUNG PUNCH – Part 3

(注意) 此式與上兩式。均要一氣呵成。兩足仍原地不動。以腰為車軸。

Points for attention:

This posture and the previous one should be done as a single flow. Your feet stay where they are and you use rotation from your waist.

(功用) 左手翻腕化退。右拳探擊敵人上部。或面。鼻胸喉等。處。

Function:

My left hand turns over and withdraws to neutralize as my right fist reaches out to the opponent's upper targets – to areas such as his face, nose, chest, or throat.

(講義) 上式撇身折腰向右。此式向左轉軸左掌探出時。立刻翻而手心朝上。往肚臍下方撤退。右手拳。同時由身後往上。直向起點探出。兩手往來。同時動作。遙遙相照。右拳微高於肩。亦不可過高。前胸面目。仍對起點。兩眼平看起點。其式如第五十七圖。

Explanation of the movement:

In the previous posture, you fling your torso and fold your waist to the right, whereas in this posture you rotate to the left. Once your left palm has reached out, it immediately turns over so the palm is facing upward and withdraws below your navel, your right fist at the same time going from behind you, upward, and reaching out to the Rear. Your hands come and go in unison, aligning with each other at a distance. Your right fist is slightly above shoulder height, but must not go much higher. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 57:



## 撇身捶 四

### [25.4] TORSO-FLUNG PUNCH – Part 4

(注意) 此式與上三式。均向起點。因此式右拳為身體所蔽。讀者不易明瞭。故亦改為。正面拍照。切勿認為向正前方。此式完全對準起點。讀者注意說明。

Points for attention:

This posture and the previous three all face to the Rear. Because the right fist is screened by the body, this posture would be difficult for you to understand, and so the photo has been made from the other side, which might get mistook as facing toward the Front. This technique is entirely toward the Rear, and so you are to give priority to the text.

(功用) 此式之過渡。亦與五十五圖。五十六圖之功用相同。參着第五十五圖。第五十六圖。

Function:

This posture is a transitional movement. The application is the same as for photos 55 and 56.

(講義) 承上式。左手右手。同時由上往下攏勁。與抱虎歸山下。之攬雀尾式相似。左手劃至身後。右手劃至左膀。同時翻向上方。再直向起點撇出。右拳先出。左手繼之。右拳至極處。立即往右跨撤退。左手亦立即探出兩手往來。式如車輪。始終遙相照。劃成一個豎直的大圓圈。合上三式。共成二個大圓圈。同時右足提起。後退半步。橫足落實。左足尖觸地。足踵提起。左膝蓋抵於右膝彎裏端。兩足距離一尺四五寸。成丁字拗步形。兩腿彎曲。左手心朝下。與左肩齊平。右拳心朝上。停於肚臍右下方。含胸拔背。丹田抱勁。前胸面目。均向起點。兩眼平看起點。其式如第五十八圖。

Explanation of the movement:

Continuing from the previous posture, your hands go downward from above with a rollback, similar to going from CAPTURE THE TIGER to CATCH THE SPARROW, your left hand arcing to your rear, your right hand arcing toward your left hip. Then they turn over together and go upward, then fling out to the Rear, your right fist going out first, your left hand following. When your right fist reaches its final position, it promptly withdraws to your right hip, and your left hand promptly reaches out. Your hands come and go like a cartwheel, aligned with each other at a distance throughout, drawing a large vertical circle. (This posture combines with the previous three postures to make a total of two large circles.) At the same time, your right foot lifts and retreats a half step, coming down fully and sideways, your left toes touching down, heel lifted, your left knee touching to the inside bend of your right knee, your feet about a foot and a half apart, making a T-shaped crossed stance, both legs bent. Your left palm is facing downward, level with your left shoulder, your right fist facing upward, below and to the right of your navel. Contain your chest and pluck up your back. Your elixir field stores power. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 58:



## 進步搬攔捶 一

### [26.1] STEP FORWARD, PARRY, BLOCK, PUNCH – Part 1

(名解) 與進步搬攔捶同。參看第三十一圖。搬攔捶名解註。

Explanation of the name: Same as the explanation with photo 31.

(變動) 有二。一進步搬攔。二前擊拳。上式銜接處撇身捶五十八圖亦可為搬攔捶過渡法。

Two movements:

1. Advance, parrying and blocking.
2. Punch forward.

The TORSO-FLUNG PUNCH position in the previous photo can be considered a transitional posture for PARRY, BLOCK, PUNCH.

(注意) 此式因將過渡法插入撇身。捶故僅有一式。而插兩圖。最當注意者。即三十一圖。進步搬攔捶。三式皆向正前方。(止點) 此上步搬攔捶。皆向起點。因由扇通臂翻身。故又名翻身搬攔捶。亦名卸步搬攔捶。

Points for attention:

Because this posture is a transitional movement continuing from TORSO-FLUNG PUNCH, it is a case of a single posture producing two photos. Note well that the ADVANCE, PARRY, BLOCK, PUNCH of photo 31 faces to the Front, whereas this technique of STEP FORWARD, PARRY, BLOCK, PUNCH is facing to the Rear. Because it comes from the turn around after FAN THROUGH THE ARMS, it is therefore also known as TURN AROUND, PARRY, BLOCK, PUNCH, as well as WITHDRAWING STEP, PARRY, BLOCK, PUNCH.

(功用) 參看第三十一圖。進步搬攔捶功用註。

Function: Same as the explanation with photo 31.

(講義) 右足不動。左足向起點開一步。左腿曲膝。右腿在後伸直。腰塌着勁。成左前弓右後箭步左手仍為探掌不動。右拳有突進的意思。拳心仍朝上。此式是過渡法。練習時不停。即出搬攔捶。頭頂項豎。拔背含胸。前胸面目。均對起點。兩眼平看起點。其式如第五十九圖。

Explanation of the movement:

Your right foot staying where it is, your left foot steps out to the Rear and the knee bends, your right leg straightening behind, your waist settling, making a stance of left leg a bow, right leg an arrow. Your left hand maintains its position as an extended palm and your right fist has an intention of sticking out forward, the center of the fist still facing upward. This is a transitional movement, and so do not pause in it while practicing, instead

send out the rest of the technique. Your headtop and neck are upright. Pluck up your back and contain your chest. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 59:



### 上步搬攔捶 二

#### [26.2] STEP FORWARD, PARRY, BLOCK, PUNCH – Part 2

(注意) 上式不停。便接此式。演式時。手隨足動。均忌停滯。功用詳見進步搬攔捶。第三十一圖功用註。

Points for attention:

Do not pause in the previous posture, instead continue into this one. When practicing the set, your hands following along with the actions of your feet. Do not allow any stagnancy. The application explanation is the same as with photo 31.

(講義) 承上式不停。左手往下搬勁。往懷中研回。右拳眼改為朝上。緊貼左手掌直向起點突出。兩足原地不動。左手掌靠右肘裏彎。有立班勁。前進步搬攔捶。下接如封似閉。即由此處換式。此式下接攬雀尾。故兩式接笋處。各有不同而攬雀尾。又非在第一式起首。凡演拳套。最應注意者。即此等處。余見坊間各武術書。皆於此等關鍵。完全忽略。特將此等接笋處。分別詳註。或刊圖。此式面目方向。仍對起點。兩眼平看起點。其式如第六十圖。

Explanation of the movement:

Continuing from the previous posture without pausing, your left hand parries downward, withdrawing toward your chest, as your right fist, the fist eye switching to facing upward, sticks out to the Rear, going near your left palm on its way, your feet staying where they are. Your left palm is close to the inside of your right elbow, standing upright. The previous PARRY, BLOCK, PUNCH continued into SEALING SHUT. This version is different in that the posture continues into CATCH THE SPARROW BY THE TAIL. Therefore these two versions are not quite the same, and also CATCH THE SPARROW will not begin from its Part 1. Whenever you practice the solo set, it is very important to pay attention to this section. I have noticed that martial arts texts in the bookstalls completely neglect this crucial section, and so I make a special point of providing distinct explanation for this section and supplying these particular photos. In this posture, you are facing to the Rear, your gaze level to the Rear. See photo 60:



## 攬雀尾 一

### [27.1] CATCH THE SPARROW BY THE TAIL – Part 1

(名解) 參看攬雀尾第二圖名解註。

Explanation of the name: Same as the explanation with photo 2.

(變動) 此式因由攬雀尾第七圖起。故僅有六式。當於各式中。另詳。

Movements:

This technique starts from photo 7, therefore includes only six postures from CATCH THE SPARROW BY THE TAIL, which have already been explained.

(注意) 參看攬雀尾第二圖註。惟此處係由六式第七圖起。接筭處為搬攔捶。由搬攔捶。進步變此式。

Points for attention:

Same as the explanation with photo 2, but in this case the technique begins from photo 7. Continuing from PARRY, BLOCK, PUNCH, advance and change to this posture.

(功用) 參看第三章第二圖功用註。暨第七圖至第十二圖功用註。

Function:

Same as the explanations with photos 2 and 7–12.

(講義) 右足超過左足。向起點開一大步。右腿曲膝。左腿伸直。右前弓左後箭步。同時左手往下側面化勁。劃成橢形小圓圈。由左胯外方繞上來。右手變掌。同時曲回。至左脅部。與左手相遇。即向起點左角兩手捧着橫捩。由低至高處。兩手如同捧物。右手心朝上。左手心朝下。左手貼進右脈窩下。右手微高於肩。鬆肩墜肘拔背含胸。頭頂項豎。兩眼平看起點左角。此式方向斜對起點左角。其式如第六十一圖。

Explanation of the movement:

Your right foot goes past your left foot, taking a large step out to the Rear, and the leg bends, your left leg straightening, making a stance of right leg a bow, left leg an arrow. At the same time, your left hand goes downward, neutralizing to the side, then draws an elliptical semicircle, coiling upward from the outside of your left hip, while your right fist becomes a palm, the arm bending in to bring the hand to your left ribs, then your hands in unison go upward from below and rending across to the Left Rear, as though carrying an object, right palm facing upward, left palm facing downward, your left hand going close below your right pulse area, your right hand slightly higher than its shoulder, your shoulders loosening, elbows hanging. Pluck up your back and contain your chest. Your headtop and neck are upright. Your gaze is level to the Left Rear, as is this posture's diagonal orientation. See photo 61:



## 攬雀尾 二

### [27.2] CATCH THE SPARROW BY THE TAIL – Part 2

(注意) 由六十一圖。接演攬雀尾。尚有五式。卽後擗。前擠。平按。左攬。右攬。此五式。均與第三章第八圖。第九圖。第十圖。第十一圖。第十二圖。說明功用。完全相同。方向部位。亦相同。參看第八圖。至第十二圖。不另插圖。

Points for attention:

After photo 61, perform the five remaining postures of CATCH THE SPARROW BY THE TAIL: rollback, press, push, left catch, right catch. These five postures are the same as in photos 8–12, and so additional photos have not been included here.

## 單鞭 一式

### [28.1] SINGLE ROD – Part 1

名解變動。功用講義。一切說明。均與第三章第十三圖相同。參看第十三圖各條。不另插圖。

Same as in photo 13.

## 單鞭 二式

### [28.2] SINGLE ROD – Part 2

(注意) 由此單鞭。往下接演雲手。由上式。將左手前放。以丹田心意之力。向前擗翻按出。用肩窩腰脊力吐勁。

Points for attention:

This SINGLE ROD continues into CLOUDING HANDS. From the previous posture, your left hand is sent forward using power from your elixir field and your intention, then turns over and pushes out with power expressed from your shoulders and lower back.

(功用) 沉肩能使氣貫丹田。左手擗翻。向前按勁。假想上式。已攬住敵人。敵復以順手襲我。我趁勢順領其臂肘。使敵立足不穩。再放掌直擊敵胸。或肩窩。切勁按勁均可。

Function:

Sinking the shoulders can cause energy to course into the elixir field. My left hand turns over and pushes forward. Continuing from the previous posture, I have blocked the opponent, but he then loosens his hand and attacks me, so I take advantage of the opportunity by leading away his elbow, causing his stance to destabilize, then I send out

my palm to strike to his chest or shoulder, and using either a cutting power or pushing power.

(講義) 左足朝外撇勁。右足朝裏鉤勁。身體向正前方研回來。成為左前弓右後箭步。腰塌着勁。同時左手掌。由右肩擰翻按出。圓轉向下。左手腕要有立班。虎口要圓。左手左足。遙遙相照。左肘左膝。亦上下相對。左足順步。右足斜橫。頭頂項豎。含胸拔背。右手勾羅。仍不動。兩眼平看左手虎口。(亦即正前方偏左) 其式如第六十二圖。

Explanation of the movement:

Your left foot swings outward, your right foot hooks inward, and your body twists around toward the Front, making a stance of left leg a bow, right leg an arrow, your waist settling. At the same time, your left palm goes from your right shoulder, turning over, and pushes out in a downward arc. The hand should be upright and the tiger's mouth should be rounded. Your left hand and left foot are aligned with each at an angle, while your left elbow and left knee are aligned with each other above and below. Your left foot is straight, right foot almost sideways. Your headtop and neck are upright. Contain your chest and pluck up your back. Your right hand stays as it is, gathered into a hook. Your gaze is level toward your left tiger's mouth (toward the Front and inclining toward the Left). See photo 62:



## 第五章

### CHAPTER FIVE

#### 雲手 —

##### [29.1] CLOUDING HANDS – Part 1

(名解) 兩手左右運行。宛如雲氣旋繞。往來不斷故名。少林拳雖有類此之手法。但功用不同。少林進剛。此則極柔。

Explanation of the name:

The hands go side to side with revolving motions, like swirling vapors, going back and forth unceasingly, thus the name. Although Shaolin Boxing has this type of technique, the function is not the same. Whereas Shaolin

advances with hardness, this version is very soft.

(變動) 有三。一原地雲手。二移步雲手。三左步雲手。

Three movements:

1. Staying where you are, cloud with your [right] hand.
2. Shifting your step, cloud with your [left] hand.
3. Stepping out with your left foot, cloud with your [right] hand.

(注意) 演式時。以五式為準則。如地勢過寬。可演七式。窄則減演三式。總宜單數再變單鞭。兩手往來。步隨身移。腰脊要豎。不可任意搖動。近代治太極者。演雲手式。多盡力搖擺。外觀近於江湖。學者宜慎。

Points for attention:

When practicing the set, it is standard to perform this technique five times, but you may do seven at the most, three at the least. It should always be an odd number, then switch to SINGLE ROD. As your hands go back and forth, your steps following along, your body shifting, your spine should be upright and must not be arbitrarily swaying. When modern Taiji practitioners perform CLOUDING HANDS, they often exhibit an exaggerated swaying, which only makes them look like charlatans. Be mindful of this.

(功用) 豈實腰脊。靈活臂膀。遇敵自右襲擊。我卽用右手向外揉化。趁勢發勁以擊之。如敵由面前擊來。我卽用左手。或右手。向左或右領化其勁。因以擊之。

Function:

This technique straightens the spine and livens the arms. If an opponent attacks from the right, I send my right hand outward to neutralize it, then take advantage of the situation by issuing as a counterattack. Or if an opponent attacks from the front, I send either my left hand or right to its respective side, neutralizing his power in order to counter.

(講義) 承上式。單鞭。兩足不動。右手勾羅變掌。直向身體右邊按下。如同手中有物。往身後遺棄之狀。同時左手。由左胯外方。雲至右胯外方。再往上雲至右肩裏端。接近肩窩。手背朝外。右胳膊成斜直線。手心朝下。右手與右胯齊平。距右胯一尺七八寸。身體用腰脊力量。領着向此前方研動。重點似在左腿。身體亦不可過於前傾。雲手各式。前胸均向右方。(起點右面)此式。向起點扭項。兩眼迴看起點。(卽右手上方。)腰塌着勁。兩手要自然。其式如第六十三圖。

Explanation of the movement:

Continuing from the previous posture, your feet stay where they are as your right hand changes from hook to palm and pushes down to the right side of your body, as though there is an object in your hand that you are dropping behind you. At the same time, your left hand is clouding from the outside of your left hip to the outside of your right hip, then upward to the inside of your right shoulder, and once near the hollow of the shoulder, the back of the hand is facing outward. Your right arm is making a diagonal line, palm facing downward, the hand level with your right hip and a foot and three quarters away from it. Your body uses power from your lower back to guide the movement into twisting forward. The weight still seems to be on your left leg, and your body still must not overly incline forward. With each posture of your hands clouding, your chest again faces to the Right, but in this moment you are twisting to the Front, and your gaze will return to the Front (over your right hand). Your waist settles. Your hands should move naturally. See photo 63:



## 雲手 二

### [29.2] CLOUDING HANDS – Part 2

(注意) 上式是過渡法。演習時不停。即接習此式。兩手往來。如同行雲。不可阻滯。無論左手右手。雲至下方時。假想有極重之物。擋住吾手。我用肩之揜力。直向外方揜出。切忌往上托舉。手足合成一氣。眼隨手看  
Points for attention:

The previous posture is a transition. When practicing, do not pause, just continue into this posture. Your hands go back and forth like moving clouds, and so there must not be no obstruction. Regardless of which hand, when the clouding action is at its lowest point, I imagine there is a very heavy object blocking my hand. I use lifting power from my shoulder to twist it away outward. But by all means avoid propping upward. Your hands and feet work in unison. Your gaze follows your hands.

(功用) 此式之功用。假想面前之敵。被我左手揉化至外門。以右手揜擊敵腹各部。右式亦然。

#### Function:

The opponent in front of me has been neutralized and sent out by my left hand, so I use my right hand to do a lifting strike to his belly. The function would be the same on the right side.

(講義) 右足並進左足。兩膝蓋相抵。身體下蹲。重點坐在兩腿。同時右手由身體右邊。向身體左邊雲去。與右足同時動作。左手由面前。向身體左邊擰翻揉化。意在化去敵手。以右手繫之。用腰作軸。微向左扭。右手心朝上。距左胯數寸。左手心朝下。微高於肩。左胳膊彎如半月。鬆肩墜肘。兩足尖與前胸。仍向起點右方。頭微向左扭項。兩眼平看左手。其式如第六十四圖。

#### Explanation of the movement:

Your right foot advances to your left foot, your knees touching each other, your body squatting down, the weight now on both legs. As your right foot moves, your right hand clouds away from the right side of your body to the left side and your left hand goes from in front of you to the left side of your body, turning over to neutralize. The intention is to neutralize an opponent's hand and strike him with your right hand. Using your waist as an axis, slightly twist to the left. Your right palm is facing upward, several inches from your left hip, and your left palm is facing downward, slightly higher than the shoulder, the arm bent to make a half moon shape, the shoulder loosening, elbow hanging. Your toes and chest are still aligned to the Right, but your head is slightly twisted to the left, your gaze level toward your left hand. See photo 64:



### 雲手 三

#### [29.3] CLOUDING HANDS – Part 3

(注意) 凡雲手在上之手。皆隨腰脊向左或右磨轉。兩眼亦隨向上之手。左右註視。定式一開步。一並步。如全用開步。或並步。皆非所宜。

Points for attention:

During CLOUDING HANDS, the upper hand always turns along with your lower back to the left and right. Your gaze in turn goes along with the upper hand, looking to the left and right. Stabilize the posture when you step out and when you bring your feet together. To simply step out or step together would not really be correct.

(講義) 左足向正前方。橫着挪動一步。兩足距離二尺餘。兩足尖均向起點右方。右腿彎曲。身體重點。坐於右腿。同時左手往外往下。再往右胯間攏撓。停於右膝蓋上方。右手於左手下落時。亦往上托撓。至顱頂平時。刁腕。向身體右邊研勁。使腰脊作軸。向身右扭。右手背朝上。與左手上下相照。面目前胸。均向起點右方。頭向身右扭項。兩眼隨看右手。余嘗研究此二式。照像之定式。如全用並步。雲手太過。足部停滯。如全用開步。姿式不整。氣亦散漫。其式如第六十五圖。

Explanation of the movement:

Your left foot takes a sideways step to the Front so your feet are just over two feet apart, both feet pointing to the Right, your right leg bent and the weight sitting onto it. At the same time, your left hand goes outward and downward, then raises up toward your right hip, stopping above your right knee, as your right hand lowers and then props up until at headtop level, with the wrist luring in and moving toward your right side with a grinding energy, causing your waist to be like an axis, twisting you to the right. The back of your right hand is facing upward, and your hands are facing each other above and below. Your chest is facing to the Right, your head turning to twist your neck to your right. Your gaze goes along with the movement to look toward your right hand. From studying these two postures [left and right], I have had the stabilized part of the posture get photographed. This is because if you were to make use of only bring the feet together, you would cloud your hands over too far and your feet would be getting stuck, or if you were to make use of only stepping out, your posture would be askew, and the energy in either case would be disorganized. See photo 65:



## 雲手 四

### [29.4] CLOUDING HANDS – Part 4

(注意) 以五步為準則。如地勢過寬。可演至七步。或九步。如地勢窄。亦可演三步。續演時。仍為第六十三圖。至六十五圖。三個姿式。換下式時。演至與六十五圖。相同時。左足不開出。右手左手。與六十五圖。姿式部位。完全相同。惟兩足相並。右手變鈎羅手。再開左足。接單鞭式。此處不另插圖。

Points for attention:

The standard is to step out five times. If the space is very broad, you may take seven steps, or nine. If the space is too cramped, you may take three. When practicing continuously, you will repeat photos 63–65, but when switching to the following posture, you will perform up to photo 65, but without your left foot stepping out. Your hands will be as in photo 65, positioned the same as before, but your feet will stay together. Your right hand then gathers in to become a hook, and then your left foot steps out, and you continue into the SINGLE ROD posture, although this event is not depicted here with an additional photo.

## 單鞭 一式

### [30.1] SINGLE ROD – Part 1

(名解) 與十三圖同。參看第十三圖單鞭名解註。變動功用講義。亦皆與十三圖。完全相同。不另插圖。

Same as in photo 13.

## 單鞭 二式

### [30.2] SINGLE ROD – Part 2

注意功用。亦與第十四圖相同。參看第十四圖。注意功用各條。

The points for attention and function explanation are the same as with photo 14.

(講義) 亦同第十四圖。惟因此處下接高探馬式故插入此圖。以便容易啓接下式。右足朝裏鈎勁。左足朝外撇勁。身體向正前方研回去。左腿曲膝。右腿伸直。成為前弓後箭步。右手勾羅不動。同時左手掌。由右肩窩。直向正前方擰翻按出去。按時手之路線要圓。有下沉的意思。手腕要有立蹠。手虎口與鼻尖相對。腰塌着勁。兩眼平看正前方。微偏左。其式如第六十六圖。

Explanation of the movement:

This posture is the same as in photo 14, but since the following posture is now RISING UP AND REACHING OUT

TO THE HORSE, this photo is included here to make it easier to understand the transition. Your right foot hooks inward, your left foot swings outward, your body twisting around toward the Front, and your left knee bends, your right leg straightening, making a stance of front leg a bow, rear leg an arrow, your right hand staying as it is, gathered into a hook. At the same time, your left palm goes from your right shoulder, turning over, and pushes out to the Front. The path of the hand as it pushes should be an arc and have an intention of sinking down. The wrist should be standing upright, the tiger's mouth in line with your nose. Your waist settles. Your gaze is level to the Front and slightly inclining to the Left. See photo 66:



### 左高探馬 一

#### [31.1] LEFT RISING UP AND REACHING OUT TO THE HORSE – Part 1

(名解) 縮步聳身。向前探出。如上馬之探身。少林拳。秘宗各拳中。亦有高探馬。或謂高堂馬。高腿馬。姿式亦各有不同。

Explanation of the name:

This technique has a withdrawing step, a tall body, and a reaching out forward, like getting up onto a horse by reaching with your body. In both Shaolin Boxing and Mizong Boxing, there is a RISING UP AND REACHING OUT TO THE HORSE. It is sometimes called RISING UP TO CLIMB ONTO THE HORSE, or RISING UP TO SWING YOUR LEG OVER THE HORSE, though there are some differences as to how the postures are performed.

(變動) 有三。一縮步提手。二迎面雲掌。三後捋手。

Three movements:

1. Withdrawing step, lifting your [right] hand.
2. Send forward with a clouding palm.
3. Perform a rollback to the rear.

(注意) 此式與分脚式相連。演式時。須分清界限。變動雖有三式。聯成一氣僅有一式。手足起落。要圓轉一致。初式如下勢。

Points for attention:

This technique continues into KICK TO THE SIDE. When practicing, the distinctions between techniques have to be clear. Although these movements transition through three postures, they are to be connected into a single flow, a single technique. As your hands and feet lift and lower, they should be arcing in unison. The first part of the technique is as below.

(功用) 伸縮腰脊。柔活臂腕。遇敵捋吾左手。我下縮後聳。以化敵勁。以右手探掌擊之。敵換式持吾右手。我右手雲化。左手由下橫出。或捩。或翻手按敵均可。

Function:

This technique develops flexibility in the lower back, and loosens the arms and wrists. If an opponent rolls back my left hand, I lower it, withdrawing and loosening, in order to neutralize his power, and I reach out my right hand to give him a palm strike. He then switches to grabbing my right hand, so I cloud with my right hand to neutralize and use my left hand to rend across from below, or the hand can also turn over to push him.

(講義) 由單鞭式。左手往左膝蓋下方。再向懷中撤回。由上往下往內。如習字之藏鋒法研回來。左足亦同時退回半步。距右足尺許。右足尖觸地。足踵提起。身體重點。移於右腿。左手撤至肚臍停住。掌心朝上。右手掌。亦同時圈回來。置於面前尺許。手背朝上。高與鼻尖齊平。兩手上下相照。如捧圓球式。兩臂要圓。含胸拔背。前胸面目。均向正前方。兩眼平看正前方。其式如第六十七圖

Explanation of the movement:

Continuing from the previous posture, your left hand lowers toward your left knee, then withdraws in front of your chest, going downward from above, then inward, rotating like twisting the brush tip when practicing calligraphy. At the same time, your left foot retreats a half step to be about a foot from your right foot, toes touching down, heel lifted, the weight shifted onto your right leg. Your left hand has withdrawn until at your navel, palm facing upward, while your right hand also draws in with an arc, then is placed about a foot in front of your face, the back of the hand facing upward at nose level, your hands aligned with each other above and below as though carrying a ball. Your arms should be rounded. Contain your chest and pluck up your back. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 67:



## 左高探馬 二

### [31.2] LEFT RISING UP AND REACHING OUT TO THE HORSE – Part 2

(注意) 此式兩足尖與前胸仍向正前方。 (即起點正前面) 兩手係向身體右邊後方伸出。其方向在起點右角。因恐手足膝膀。背影不能清楚。故拍照取正面。方向部位。總以說明為主。切不可以向背。認為方向之部位。其他各式皆然。

Points for attention:

In this posture, your toes and chest stay aligned to the Front while your hands go to your right and behind you, extending to the Right Rear. In case the hands, feet, knees, and hips, cannot be seen clearly from the back, this

photo has been taken from a different angle. For the orientations of the postures, always give priority to the text. Do not get confused about orientations due to the photos. This is true for the rest of the postures as well.

(講義) 左足退近右足。兩足並齊。兩膝蓋相抵。兩腿彎曲。身體下蹲。足尖前胸。均向正前方。兩手由面前。向左肩外雲回。再向身右後方。起點右角處探出。兩手均要立掌。右陽左陰。右手較遠。左手在右臂裏彎間。手與肩齊平。兩肩極力鬆勁。頭向身右扭頸。兩眼平看起點右角。其式如第六十八圖。

Explanation of the movement:

Your left foot retreats next to your right foot so your feet are standing together, knees touching, legs bent, body squatting down, toes and chest aligned to the Front. Your hands go from in front of you, clouding inward toward the outside of your left shoulder, then to your right and behind, reaching out to the Right Rear. Your hands should be standing upright, right hand active [palm facing upward], left hand passive [palm facing downward], your right hand more extended, your left hand near the inside of your right elbow at shoulder level, your shoulders loosening as much as they can. Your head is twisted to your right, your gaze level to the Right Rear. See photo 68:



### 左高探馬 三

#### [31.3] LEFT RISING UP AND REACHING OUT TO THE HORSE – Part 3

(注意) 此動作緊接右分腳。故亦可謂為右分腳第一式。亦可呼為左高探馬變動式。演習時。三動作須聯成一氣。

Points for attention:

This movement continues directly into KICK TO THE RIGHT SIDE, and therefore could also be considered to be the first movement of KICK TO THE RIGHT SIDE, or could be proclaimed the transitional movement of RISING UP AND REACHING OUT TO THE HORSE. When practicing, these three movements have to be linked into a single flow.

(講義) 左足向正前方開一大步。左腿曲膝。右腿伸直。兩足距離二尺六七寸。成左前弓右後箭步。同時兩手。由身後往下。在膝蓋以下。隨着身體向正前方攏回。攏回時。務將左手反在下面。至正前方。再向面前抬起。兩胳膊十字交叉。右臂在上。左臂在下。兩手背均朝上。兩手腕有下垂的意思。兩手距胸部六七寸。與兩乳齊平。腰塌着勁。頭頂項豎。前胸面目。均對正前方。兩眼亦平看正前方。其式如第六十九圖。

Explanation of the movement:

Your left foot takes a large step out to the Front and the knee bends, your right leg straightening, your feet about two and two thirds feet apart, making a stance of left leg a bow, right leg an arrow. At the same time, your hands go from behind, going downward until below knee level, going along with your body by rolling back toward the

Front. When rolling back, you should send your left hand downward until reached out to the Front, then lift toward your face, your forearms crossing, right arm on top, left arm below, the backs of the hands facing upward, your wrists having an intention of drooping, your hands at chest level, about two thirds of a foot in front of your chest. Your waist settles. Your headtop and neck are upright. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 69:



### 右分脚

#### [32] KICK TO THE RIGHT SIDE

(名解) 太極之分脚。卽少林之二起脚。少林之二起脚。多縱步高拍。此分脚則緩起緩落。右分脚者。卽右足抬起之謂也。

Explanation of the name:

The kick to the side in Taiji is the same as the “double kick” in Shaolin. But the Shaolin double kick usually involves a jumping step with a high slap, whereas in this case there is a slow rising and a slow lowering. This posture is called KICK TO THE RIGHT SIDE because it is the right foot that lifts.

(變動) 撤步攏手。加入高探馬之變動式。此分脚。僅有右分踢一式。落步時。卽變高探馬矣。

Movements:

Withdraw a step, rolling back with your hands, building upon RISING UP AND REACHING OUT TO THE HORSE. This posture of kicking to the side then involves only your right foot kicking out. Once it steps down, switch to RISING UP AND REACHING OUT TO THE HORSE [on the other side].

(注意) 右分脚。注意斜方向。向右前方。 (卽正前方之右角) 手足緩起緩落。切忌猛跳。

Points for attention:

When kicking to the right side, pay attention that the orientation is diagonal, toward the Right Front. Your hands and foot are to slowly lift and lower. Entirely avoid fiercely throwing them into place.

(功用) 由上式右後方。攏敵之臂。敵繞正面還擊。我手足齊發。以右手由上下纏化出敵手。向外摔擲。趁勢以右足踢敵腹部。

Function:

From rolling back the opponent's arm to my right rear in the previous posture, I coil around to the front to return a strike, my hand and foot issuing in unison. I wrap my right hand downward from above to neutralize his hand and throw it outward, then take advantage of the opportunity to kick to his rib area with my right foot.

(講義) 左足不動。右足抬起。直向前方右角平踢。足背要挺勁。與上鈎足尖者不同。右足之高度。至低亦在右胯以上。同時兩手分開。左手向身體左上方。高於顱頂。手心朝上。左胳膊彎曲。右手分開。即向右足背輕拍。或不必拍着亦可。手心朝下。手足同時動作。丹田抱勁。右足右手。均向右前方。(即起點前方右角) 兩眼平看前方右角。其式如第七十圖。

Explanation of the movement:

Your left foot staying where it is, your right foot lifts and kicks forward, level to the Right Front. The back of the foot should be flattened out, different from the toes being hooked back. The height of your right foot is level with your right hip. At the same time, your hands spread apart, your left hand to your upper left to be higher than your headtop, the palm facing upward, the arm bent, your right hand spreading away to gently slap the back of your right foot, though it is also acceptable to not actually slap, the palm facing downward, hands and foot moving in unison. Your elixir field stores power. Your right hand and right foot are aligned to the Right Front. Your gaze is forward, level to the Right Front. See photo 70:



### 右高探馬 一

#### [33.1] RIGHT RISING UP AND REACHING OUT TO THE HORSE – Part 1

(名解) 參看第六十七圖。左高探馬名解註。

Explanation of the name: Same as the explanation with photo 67.

(變動) 有二。一並步後攏。二開步搭手。

Two movements:

1. Step together, rolling back to your rear.
2. Step out, cross hands.

(注意) 斜方向對起點左角。前胸則向左方。(起點左面) 兩眼隨手平看。

Points for attention:

The orientation is diagonal, your chest aligned to the Left, your gaze level.

(功用) 參看左高探馬。第六十七圖功用註。

Function: Same as the explanation with photo 67.

(講義) 由上式。右足落下。與左右竝齊。兩腿彎曲。身體下蹲。足尖與前胸均向左方。(起點左面) 兩手由正前方。往上再往身體左後方探出。直向起點左角。其路線。由正前方。至起點左角。劃半個大圓圈。再合下式。成一個整圓圈。左手微高於肩。右手置於左肘彎裏端下方。右手心朝上。左手心朝下。但兩掌均要有立蹠。兩腿平看起

點左角。 (即兩手上手) 其式如第七十一圖

Explanation of the movement:

Continuing from the previous posture, your right foot comes down so your feet are standing together, legs bent, your body squatting down, your toes and chest aligned to the Left. Your hands go from the Front, upward, then reach out to your left and behind, toward the Left Rear. Their path from Front to Left Rear draws half of a large circle. They will then combine with the movement of the following posture, making a full circle. Your left hand is slightly higher than the shoulder, your right hand placed below the inside bend of your left elbow, right palm facing upward, left palm facing downward, though your palms should be standing upright. Your gaze is level to the Left Rear (toward the higher hand). See photo 71:



### 右高探馬 二

#### [33.2] RIGHT RISING UP AND REACHING OUT TO THE HORSE – Part 2

(注意) 此式轉向正前方。兩手之路線。合上式成一由上而下之大圓圈。由起點左角。向正前方攏回。

Points for attention:

This posture turns toward the Front. The path of your hands combines with the previous posture, making a large circle downward from above, rolling back from the Left Rear to the Front.

(功用) 參看第六十七圖。六十八圖。六十九圖各條註。

Function: Same as the explanation for photos 67–69.

(講義) 兩手由起點左角。向正前方攏回。同時右足。亦向正前方開一大步。右腿曲膝。左腿伸直。成右前弓左後箭步。腰塌着勁。兩手隨着攏回來。至面前兩手十字交搭。右手在上。左手在下。兩手背均朝上。右脈窩。壓着左臂上方。成十字狀。與兩乳齊平。順項貫頂。含胸拔背。面目前胸。均向正前方。兩眼平看正前方。其式如第七十二圖。

Explanation of the movement:

With your hands rolling back from the Left Rear to the Front, your right foot takes a large step out to the Front and the knee bends, your left leg straightening, making a stance of right leg a bow, left leg an arrow, your waist settling. Your hands go along with the movement by rolling back toward the Front, and your arms cross, right hand on top, left hand below, the backs of the hands facing upward, your right pulse area pressed onto your left arm, your arms making an X shape at chest level. Extend your neck, drawing up your headtop. Contain your chest and pluck up your back. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 72:



### 左分脚

#### [33.3] KICK TO THE LEFT SIDE

(名解) 參看第七十圖。右分脚名解註。

Explanation of the name: Same as the explanation with photo 70.

(變動) 有一分手踢足

One movement: Spread yours hand and kick with your [left] foot.

(注意) 斜方向。對左前方。 (即起點前方左角) 與高探馬式。須聯絡一氣。

Points for attention:

The orientation is diagonal, to the Left Front. The posture has to flow from RISING UP AND REACHING OUT TO THE HORSE.

(功用) 參看第七十圖。右分脚功用註。

Function: Same as the explanation with photo 70.

(講義) 左足抬起。直向左前方 (即前方左角) 踢出。同時兩手分開。右手置顱頂旁。右手心朝上。右胳膊彎曲。成三角形。左手隨左足。同時出去。向左足背拍去。左足面要挺勁。切不可往上勾勁。左手心朝下。亦不必准定拍着腳背。惟左手左足須同時起落。丹田抱勁。頭頂項豎。兩眼平看左前方。 (即前方左角亦即左足踢處) 其式如第七十三圖

Explanation of the movement:

Your left foot lifts and kicks out to the Left Front. At the same time, your hands spread apart, your right hand placed beside your headtop, palm facing upward, the arm bent to form a triangle, as your left hand goes out along with your left foot to slap the back of the foot. The top of your left foot should be flattened and must not be hooked back. Your left palm is facing downward and again it is not absolutely necessary to slap the top of the foot, only that the hand and foot work in unison. Your elixir field stores power. Your head and neck are upright, your gaze level to the Left Front (forward to the area your left foot is kicking). See photo 73:



### 轉身蹬脚

#### [34] TURN AROUND, PRESSING KICK

(名解) 身體弟起點轉身。以足尖上勾。足踵蹬出。故名轉身蹬脚。

Explanation of the name:

Your body turns around to the Rear, and your [left] foot presses out with the heel, toes hooked back, hence the name.

(變動) 有二。一向後轉身。二左蹬脚。

Two movements:

1. Turn around to the rear.

2. Left pressing kick.

(注意) 左足不落地。直立轉身。不可前俯後仰。

Points for attention:

Your left foot does not touch down. As you turn around, you must stay upright rather than leaning forward or back.

(功用) 練習腿部力量。遇敵由身後襲擊。我轉身閃。遇敵手。或足。趁勢以左足前蹬敵人脇部。或胸腹腰胯。同時兩手分開。以化敵人繞進。且防我腿為敵所持。

Function:

This technique trains leg strength. If an opponent suddenly attacks from the rear, I turn around to prevent it, meeting his hand or foot, then take advantage of the opportunity by pressing my left foot to his ribs, chest, belly, waist, or hips. My hands at the same time have spread apart to neutralize his curving advance as well as prevent him from grabbing my leg.

(講義) 由上式。左足曲回。不落地。右足作轉軸。轉至面向起點。同時兩手曲回懷中。十字互抱。左手在外。右手在內。或左足尖觸地。亦可。左足直向起點蹬出。足尖上勾。足踵用力。兩手隨左足蹬出時。向前後分開。左手隨左足。右手在身後。兩手均要立掌。左手微低。右手稍高。丹田抱勁。兩眼平看起點。即左足上方。其式如第七十四圖。

Explanation of the movement:

Continuing from the previous posture, your left leg bends in, not touching down, and your right foot acts as a pivot, turning you to face to the Rear. At the same time, your hands withdraw in front of your chest to be crossed, left hand on the outside, right hand on the inside. It is equally acceptable for your left toes to touch down. When

your left foot then presses out to the Rear, the toes are hooked back, power expressed in the heel. As your left foot presses out, your hands spread apart to the front and rear, your left hand going along with your left foot, your right hand going to your rear [to be beside your head]. Your hands should both be upright palms, left hand slightly lower, right hand slightly higher. Your elixir field stores power. Your gaze is level to the Rear, over your left foot. See photo 74:



### 摟膝拗步 一

#### [35.1] BRUSH KNEE IN A CROSSED STANCE – Part 1

(名解) 參看第十九圖名解註。

Explanation of the name: Same as the explanation with photo 19.

(變動) 有三。一落步摟膝。二曲肘過渡。三右手摟膝。

Three movements:

1. Bring your [left] foot down, brush past your [left] knee.
2. Bend your elbows in transition.
3. Your right hand brushes past your [right] knee.

(注意) 以上第三章。第四章。各摟膝步。即（十九圖以下各式皆為面向正前方之摟膝步。此處乃是翻身摟膝步。三式均向起點。故所拍之像片。亦與前項插圖有別。姿式功用完全相同。惟方向不同耳。)

Points for attention:

There are BRUSH KNEE moments in Chapters Three and Four above. The postures that followed from photo 19 all faced to the Front. The BRUSH KNEE postures here are turned around to face to the Rear, therefore the photos represent this, except for one which shows the front view. The rest of the explanations are the same as before.

(功用) 參看第十九圖功用註。

Function: Same as the explanation with photo 19.

(講義) 由上式左足落他。左腿曲膝。右腿伸直。成前弓後箭步。腰塌着勁。同時左手向左膝蓋外方摟膝。至左膝外停住。手背朝上。右手亦同時向起點（即身體前面）按出。右手與右肩齊平。手掌要有立蹠。鬆肩墜肘。以肩窩吐力。丹田抱勁。頭頂項豎。前胸面均向起點。兩眼平看起點。其式如第七十五圖。

Explanation of the movement:

Continuing from the previous posture, your left foot comes down, the knee bends, and your right leg straightens, making a stance of front leg a bow, rear leg an arrow, your waist having a settling energy. At the same time, your

left hand brushes to the outside of your left knee, the back of the hand facing upward, as your right hand pushes out to the Rear at shoulder level, and the palm should be standing upright, the shoulder loosening, elbow hanging, the power expressing from the hollow of the shoulder. Your elixir field stores power. Your headtop and neck are upright. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 75:



## 摟膝拗步 二

### [35.2] BRUSH KNEE IN A CROSSED STANCE – Part 2

(注意) 此式亦向起點。因恐兩手部位不清。故由正面拍影。練習時。注意說明。面向起點。

Points for attention:

This posture is still facing to the Rear, but because the position of the hands would not otherwise be clear, the photo shows the front view. When practicing, rely on the textual explanation that it is facing to the Rear.

(功用) 過渡法。預備進步摟膝前按。

Function:

This is a transitional posture, a preparation for advancing with brushing past the knee and pushing forward.

(講義) 此式亦向起點。兩足原地不動。左手往身後。斜向上抬起。與顱頂齊平。手掌立蹠。側向面前朝下。左胳膊如半月形。胳膊前節微向前探。左手之路線。由後向上。成橢形圓圈。不可拐硬彎。同時右手。由面前平着曲同。置於左肘裏彎。右手背朝上。右手與右肩成平三角形。前胸面目。仍對起點。兩眼平看起點。其式如第七十六圖。

Explanation of the movement:

This posture is again facing to the Rear. Your feet staying where they are, your left hand goes to your rear, lifts diagonally upward to headtop level, the palm standing upright but slanted forward, facing down, the arm making a half moon shape, the forearm slightly reaching forward. The route of your left hand upward from behind makes an elliptical arc, and must not produce either a limp or stiff bend. At the same time, your right arm bends in, the hand withdrawing to be level in front of you to be placed at the inside bend of your left elbow, the back of the hand facing upward, the hand and shoulder making a level triangle shape. Your chest and face are still aligned to the Rear, your gaze level to the Rear. See photo 76:



### 摟膝拗步 三

#### [35.3] BRUSH KNEE IN A CROSSSED STANCE – Part 3

(注意) 此係右足。左手在前之摟膝步。方向亦向起點。

Points for attention:

This time your right foot and left hand go forward to make the BRUSH KNEE posture. The orientation is still to the Rear.

(功用) 參看第二十五圖功用註。

Function: Same as the explanation with photo 20.

(講義) 右足向起點開一大步。右腿曲膝左腿伸直。腰塌着勁。成右前弓左後箭步。同時右手。向右膝蓋外方摟去。停右膝外方。六七寸許。手背朝上。左手亦同時向起點（即面前）按出。手掌要有立蹠。手心朝下。向起點。鬆肩墜肘。左手與左肩齊平。丹田抱勁。頭頂項豎。前胸面目。均向起點。兩眼亦平看起點。其式如第七十七圖。

Explanation of the movement:

Your right foot then takes a large step out to the Front, the knee bends, and your left leg straightens, your waist settling as you make a stance of right leg a bow, left leg an arrow. At the same time, your right hand brushes past your right knee, finishing about two thirds of a foot to the outside of the knee, the back of the hand facing upward, while your left hand pushes out to the Rear, the palm upright and facing downward, the shoulder loosening, elbow hanging, the hand at shoulder level. Your elixir field stores power. Your headtop and neck are upright. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 77:



### 進步栽捶

#### [36] ADVANCE, PLANTING PUNCH

(名解) 進步栽捶。為太極五捶之一。左足前進。右拳由上向下突擊。如同栽種植物故名。

Explanation of the name:

ADVANCE, PLANTING PUNCH is one of the five punching techniques in Taiji Boxing. Your left foot steps forward and your fist strikes down from above as if to plant something, hence the name.

(變動) 有二。一原地摟膝。二進步栽捶。

Two movements:

1. Staying where you are, brush past your [left] knee.
2. Advance and perform a planting punch.

(注意) 此式不可過於前探。宜用腰脊力量。左手有靠左膝外。方者。此則置於右臂上方。其用意當於講義中說明。

Points for attention:

In this posture, you must not overly reach forward, instead using power from your spine. Your left hand is near the outside of your left knee and then is placed over your right arm as in the movement description below.

(功用) 假想敵人擊吾前胸。我以左手摟出外門。用右手擊敵胸部。敵或攔吾右腕。我再用左手揉化敵手。以右手突擊敵腹。

Function:

If an opponent strikes to my chest, I use my left hand to brush it aside while using my right hand to strike to his chest. If he blocks my right wrist, I then use my left hand to neutralize his hand, and use my right hand to strike to his belly.

(講義) 左手先向外摟膝。左足旋向起點開一大步。左腿曲膝。右腿伸直。成左前弓右後箭步。腰塌着勁同時左手。隨向起點下方斜伸。右手握拳。向起點下方。(即面前) 突擊。左手掌由右拳上方。曲回尺許。手背朝上。附於右臂上方。右胳膊向下。成斜直線。兩臂均要鬆勁。丹田後吸。含胸拔背。前胸面目。均向起點。兩眼俯看右拳。其式如第七十八圖。

Explanation of the movement:

Your left fist brushes past your [left] knee, your left foot then takes a large step to the Rear, the knee bends, and your right leg straightens, making a stance of left leg a bow, right leg an arrow, your waist settling. At the same time, your left hand extends diagonally downward to the Rear, your right hand grasps into a fist and strikes

downward and forward to the Rear, and your left palm goes over your right fist, withdrawing about a foot, the back of the hand facing upward, the hand close above your right arm. Your right arm makes a diagonally line downward. Your arms should both have an energy of loosening. Your elixir field shrinks in. Contain your chest and pluck up your back. Your chest and face are aligned to the Rear, your gaze lowered toward your right fist. See photo 78:



### 白蛇吐信

#### [37.1] WHITE SNAKE FLICKS ITS TONGUE

(名解) 此式在前。與撇身捶為一。此處則為翻身白蛇吐信。或以其翻身掄臂。狀如蛇之探首吐舌。故名。傳者如斯。姑存其真。

Explanation of the name:

This posture is the first part of a TORSO-FLUNG PUNCH, and so the technique perhaps ought to be TURN AROUND, WHITE SNAKE FLICKS ITS TONGUE. Some consider it to be a matter of turning around with an arm rolling like a snake raising its head and flicking out its tongue, hence the name. If it is taught in this way, authenticity will be preserved.

(變動) 有一。翻身探臂。

One movement: Turn around, extending your arm.

(注意) 七十八圖面向起點。此式已翻身面向正前方。即（起點正前面亦即止點）此式亦可謂翻身撇身捶一式。

Points for attention:

In the previous posture, you are facing to the Rear. In this posture, you turn around to be facing to the Front. This posture can also be considered to be Part 1 of TORSO-FLUNG PUNCH.

(功用) 假想敵人。由身後襲擊。我翻身開步。以右手揉化敵手。或接下式。用左手探擊敵胸。或面部。

Function:

If an opponent suddenly attacks from behind, I turn around, step out, and use my right hand to neutralize his hand or to flow into the next posture, in which I will use my left hand to strike to his chest or face.

(講義) 右足尖向正前方撇勁。左足尖向正前方鈎勁。右腿曲膝。左腿伸直。成右前弓左後箭步。同時身體亦轉向正前方。右拳隨着身體。翻身向正前方撇出。拳心朝上。與右肩齊平鬆肩墜肘。右膝右肘。上下相照。左手置於左胯後方。手心朝後。腰塌着勁。順頸貫頂。兩眼平看正前方。其式如第七十九圖。

Explanation of the movement:

Your right toes swing out toward the Front and your left toes hook in toward the Front, Your right leg bending, your left leg straightening, making a stance of right leg a bow, left leg an arrow. At the same time, your body turns around to the Front, your right fist going along with the turning of your body by swinging out to the Front until at shoulder level, the center of the fist facing upward, the shoulder loosening, elbow hanging, your right knee and right elbow aligned with each other. Your left hand is placed behind your left hip, palm facing to the rear. Your waist settles. Extend your neck, drawing up your headtop. Your gaze is level to the Front. See photo 79:



### 翻身撇身捶

#### [37.2] TURN AROUND, TORSO-FLUNG PUNCH

(名解) 參看五十五圖名解註。

Explanation of the name: Same as the explanation with photo 55.

(變動) 有一。探臂撇捶。

One movement: Extend your [left] arm, withdrawing your [right] fist.

(注意) 此式與白蛇吐信。均向正前方。只一翻身。並非白蛇吐信翻身。此式再翻身。故此式有名翻身捶者。有名白蛇吐信二式者。讀者注意方向。

Points for attention:

In this posture and the previous one, you are turning to the Front, but it is only with this posture that you are fully turned. As you are turned around all the way in this posture, the “turn around” gets applied to its name rather than the previous one, though some people consider this posture to simply be part of WHITE SNAKE FLICKS ITS TONGUE. Be mindful of the orientation.

(功用) 參看第五十五圖功用註。

Function: Same as the explanation with photo 55.

(講義) 兩足不動。仍為右弓箭步。右拳撤回右胯。拳心朝上。同時左手掌。由上向正前方探出。左手左肩齊平。鬆肩墜肘。左手掌。要有立蹠。掌心朝正前方有按力。腰脊作軸。有向右扭的意思。腰塌着勁。頭頂項豎。兩眼平看正前方。其式如第八十圖。

Explanation of the movement:

Your feet staying where they are in a right bow and arrow stance, your right fist withdraws to your right hip, the center of the fist facing upward, as your left palm reaches out forward from above, the hand at shoulder level, the shoulder loosening, elbow hanging. The hand should be standing upright, palm facing forward with an energy of

pushing. Your lower back makes an axis and has an intention of twisting to the right. Your waist settles. Your headtop and neck are upright. Your gaze is level to the Front. See photo 8o:



### 上步搬攔捶

#### [38] STEP FORWARD, PARRY, BLOCK, PUNCH

(名解) 參看三十一圖。名解註。

Explanation of the name: Same as the explanation with photo 33.

(變動) 有一。進步搬攔。

One movement: Advance, parrying and blocking [and punching].

(注意) 與上式連貫。進左足突右拳。左手搬攏。

Points for attention:

Continuing from the previous posture, advance with your left foot and stick out your right fist, your left hand parrying and blocking.

(功用) 參看第三十三圖功用註。

Function: Same as the explanation with photo 33.

(講義) 右足不動。左足超過右足。向正前方開一大步。左腿曲膝。右腿伸直。切不可硬直。腰塌着勁。兩足距離二尺七八寸。成左前弓右後箭步。同時右手拳。直向正前方突出。拳出時不可用拙力。總要緩緩而出。用心意的力量。左手掌在右胳膊上方。向懷中捩回左手掌須有立班。順着右臂研回來。至右肘彎。或右肩下。頭頂項豎。丹田抱勁。右拳眼朝。上左手指朝上。此式因下接蹬脚。故左手停右肘彎。前胸面目。均向正前方。兩眼平看正前方。其式如第八十一圖。

Explanation of the movement:

Your right foot staying where it is, your left foot steps past it with a large step out to the Front and the knee bends, your right leg straightening, though it must not straighten stiffly, your waist settling, your feet about two and three quarters feet apart, making a stance of left leg a bow, right leg an arrow. At the same time, your right fist sticks out to the Front, but must not use awkward effort and should instead go out leisurely, driven by intention, while your left palm goes over your right forearm, rending inward toward your chest, and the palm has to be standing upright, moving along your right arm until at the elbow or before the shoulder. Your headtop and neck are upright. Your elixir field stores power. Your right fist eye is facing upward and your left fingers are pointing

upward. Because this posture continues into PRESSING KICK, your left hand stops at your right elbow. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 81:



### 蹬脚 一

#### [39.1] PRESSING KICK – Part 1

(名解) 參看第七十四圖。轉身蹬脚名解註。此式亦名二起脚。

Explanation of the name:

Same explanation as with photo 74. This posture is also called DOUBLE KICK.

(變動) 有二。一十字搭手。二提足前踢。

Two movements:

1. Cross your hands.

2. Lift your [right] foot and kick forward.

(注意) 此式與六十九圖相同。惟六十九圖。係右手在上。此為左手在上。步法方向均同。

Points for attention:

Same explanation as with 69, except that in that case your right hand was on top, whereas in this case your left hand is on top. The footwork has the same orientation as for that photo.

(功用參) 看第七十四圖功用註。

Function: Same explanation as with photo 74.

(講義) 由上式。兩足原地不動。右拳變掌。向懷中微曲。左手掌搭於右臂上方。兩手十字交叉。兩手腕均下垂。與兩乳齊平。距胸部約六七寸。腰仍塌勁。此式與六十九圖大同。惟此式係左手在上。兩眼仍平看正前方。其式如第八十二圖。

Explanation of the movement:

Continuing from the previous posture, your feet staying where they are, your right fist becomes a palm as the arm slightly bends toward your chest, your left palm touching on top of your right arm. Your hands are crossed, wrists drooping at chest level, about two thirds of a foot from your chest, your waist still settling. This posture is mostly the same as in photo 69, but with your left hand on top in this case. Your gaze is level to the Front. See photo 82:



## 蹬脚 二

### [39.2] PRESSING KICK – Part 2

(注意) 方向前方右角。卽 (起點正前面右角) 足尖鈎勁。足踵蹬勁。

Points for attention:

The orientation is to the Right Front. Your [right] toes are hooked back, heel pressing out.

(功用) 參看第七十四圖功用註。

Function: Same explanation as for photo 74.

(講義) 身體直立。右足竝進左足。不落地卽向前方右角踢出。足尖朝上勾勁。足踵蹬勁。同時兩手分開。左手置於頭部上方。右手隨着右足探出。用意拍着右足尖裏端。手心朝下。右足懸空。全身重點。在左腿。左手心朝上。左胳膊彎曲。如半月形。兩眼平看前方右角。卽 (右足上方) 其式如第八十三圖。

Explanation of the movement:

Your body stands straight, your right foot advances toward your left foot, and without touching down, kicks out forward to the Right Front, toes hooked back, pressing with the heel. At the same time, your hands spread apart, your left hand placed above your head, your right hand reaching out along with your right foot, and with an intention of patting the inside edge of the toes, palm facing downward. Your right foot is suspended in the air, the weight entirely on your left leg. Your left palm is facing upward, arm bent into a half moon shape. Your gaze is level to the Right Front, above your right foot. See photo 83:



## 左伏虎式 一

### [40.1] LEFT SUBDING THE TIGER – Part 1

(名解) 此式狀類圖畫中之壯士打虎故名。式有左右之分。

Explanation of the name:

The attitude in the pictures is of a hero fighting a tiger, hence the name. The technique divides into left and right versions.

(變動) 有四。一右探捋手。二左打虎式。三左探捋手。四右打虎式。

Four movements:

1. Right reach out and rollback.
2. Left hitting a tiger.
3. Left reach out and rollback.
4. Right hitting a tiger.

(注意) 打虎式前之捋手。乃過渡法。四式運用之路線。由上至下。成橢圓形。

Points for attention:

The action of “hitting a tiger” starts with rolling back as a transitional movement. The path for the movements of these four postures goes downward from above in elliptical curves.

(成功) 壯實腰脊。伸縮臂膀。假想敵人持住吾臂。我退步後捋。以化之。敵如繞我側面上擊。我左臂由下而上。研轉化出。復用右拳擊敵胸腹各部。

Function:

This technique strengthens your lower back and increases the flexibility of your arms. If an opponent grabs my right arm, I neutralize it by retreating and rolling back. If he then coils around to strike me from the side, my left arm goes upward from below and arcs in to neutralize it away, then I use my right fist to strike to his chest or belly.

(講義) 右足落地。竝進左足。兩手旋向前方左角突出。如同捋住敵人。右手斜向上。手心朝下。左手在右肘下尺許。兩手掌均有側立勁。右手微高於頂。同時左足向起點左角後退一大步。右腿曲膝。左腿伸直。成右前弓左後箭步。丹田抱勁。身微前傾。惟不可太過。前胸面目。均向右前方。(起點前方右角) 其式如第八十四圖。

Explanation of the movement:

Your right foot comes down to stand next to your left foot, your hands circling out to the Left Front [Right Front] as if to do a rollback to an opponent, your right hand going diagonally upward, palm facing downward, your left

hand about a foot below your right elbow, your palms standing sideways, right hand slightly higher than your headtop. At the same time, your left foot retreats a large step to the Left Rear and your right knee bends, left leg straight, making a posture of right leg a bow, left leg an arrow. Your elixir field stores power. Your torso leans slightly forward, but must not go too far. Your chest and face are aligned to the Right Front. See photo 84:



## 左伏虎式 二

### [40.2] LEFT SUBDING THE TIGER – Part 2

(注意) 方向斜對起點左角。兩拳眼上下相照。此插圖。係向正前方攝取正面。讀者切勿認為與左打虎一式。同一方向。

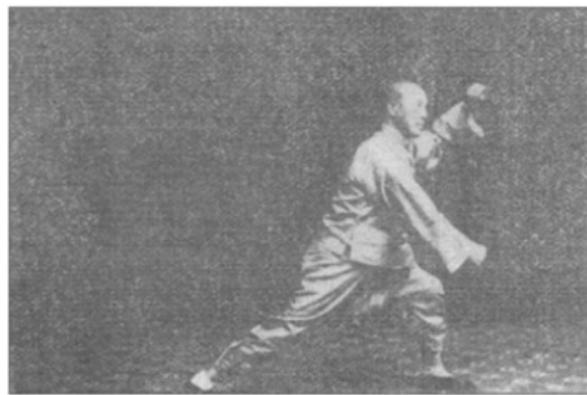
Points for attention:

The orientation is diagonal, toward the Left Rear. The fist eyes are facing each other above and below. The photo below shows a front view of the posture, but do not let that make you think the posture has the same orientation as that of the photo.

(講義) 兩手捋着勁。身體轉回來。斜向起點左角。兩手由前方右角。隨着身體往下捋勁。轉至起點左角時。 (拍影多取正面讀者總以說為主) 兩手均已握拳。左拳抬至顱頂齊平。拳眼朝下。左胳膊彎如半月。右拳停於右膝蓋上方。拳眼朝上。兩拳上下相對。同時左腿改為曲膝。右腿伸直。成前弓後箭步。腰塌着勁。含胸拔背。丹田抱勁。兩眼平看起點左角。其式如第八十五圖。

Explanation of the movement:

Your hands perform a rollback as your body turns, going diagonally from the Right Front to the Left Rear, rolling back downward along with the movement of your body. Once you have turned to the Left Rear (As the photo shows the front view, the text is to be given priority.), your hands have grasped into fists, your left fist lifting to headtop level, the fist eye facing downward, the arm bent to make a half moon shape, your right fist stopping over your right [left] knee, the fist eye facing upward, your fists facing each other above and below. At the same time, your legs switch to left leg bending, right leg straightening, making a stance of front leg a bow, rear leg an arrow, your waist settling. Contain your chest and pluck up your back. Your elixir field stores power. Your gaze is to the Left Rear. See photo 85:



### 右伏虎式 一

#### [40.3] RIGHT SUBDING THE TIGER – Part 1

(名解) 參看第八十四圖名解註。

Explanation of the name: Same as the explanation with photo 84.

(變動) 與左伏虎式同參看第八十四圖。

Movements: Same as the list with photo 84.

(注意) 此二式與上二式之部位。互相移換。八十四圖。與八十七圖同向前方右角。八十五圖與八十六圖。同向起點左角。

Points for attention:

These two postures reverse position with the previous two postures. The postures in photos 84 and 87 both face to the Right Front. The postures in photos 85 and 86 both face to the Left Rear.

(功用) 參看第八十四圖功用註。

Function: Same explanation as with photo 84 [except with left and right reversed].

(講義) 左拳先向頭部右方平捩。兩手再變掌。直向起點左角探出。左手在上。右手在下。左手背朝上。右手背朝下。兩手心上下斜角對。兩手上下距離一尺四五寸。左手與正額齊平。右手心與左肘前節相對。兩足仍為斜川字形。成左前弓右後箭步。腰塌着勁。含胸拔背。前胸面目。均向起點左角兩眼平看起點左角、式如第八十六圖。

Explanation of the movement:

Your left fist first rends across to the right side of your head, then your hands become palms and reach out to the Left Rear, left hand above, right hand below, the back of your left hand facing upward, the back of your right hand facing downward, the palms aligned with each other diagonally above and below, about a foot and a half apart, left hand at forehead level, right palm in line with your left elbow, your feet still making diagonal parallel lines in a stance of left leg a bow, right leg an arrow, settling your waist. Contain your chest and pluck up your back. Your chest and face are aligned to the Left Rear, your gaze level to the Left Rear. See photo 86:



## 右伏虎式 二

### [40.4] RIGHT SUBDING THE TIGER – Part 2

(注意) 斜方向。右前方。 (起點前方右角) 此式與八十五圖之路線。是一來一去。八十四五兩圖。是由右前方往起點左角。八十六七兩圖。是由起點左角。往右前方。

Points for attention:

The orientation is diagonal, toward the Right Front. The route this posture takes is the opposite of that for photo 85. Photos 84 and 85 go from the Right Front to the Left Rear. Photos 86 and 87 go from the Left Rear to the Right Front.

(功用) 參看八十四圖功用註。

Function: Same as the explanation with photo 84 [with left and right reversed].

(講義) 兩手由起點左角。往下攏。身體向右前方 (起點前方右角) 研回來。兩手隨着身體下攏。至身體轉至右前方時。兩手握拳右拳抬至正額。距離數寸。拳心朝外。拳眼朝下。右胳膊彎曲。如半月形。左拳抬至右膝上方尺許停住。拳眼朝上。兩拳眼上下相照。兩拳距離一尺六七寸。同時右腿曲膝。左腿伸直。成右前弓左後箭步。腰塌着勁。丹田抱勁。順項貫頂。前胸面目。均向右前方。兩眼平看右前方。其式如第八十七圖。

Explanation of the movement:

Your hands perform a downward rollback from the Left Rear to the Right Front, your body turning, your hands rolling back downward along with the movement of your body. Once your body has turned to the Right Front, your right fist has lifted to be several inches away from your headtop, the center of the fist facing downward, the fist eye facing downward, the arm bent to make a half moon shape, your left fist lifting until about a foot above your right knee, the fist eye facing upward, fist eyes facing each other above and below, your fists about a foot and two thirds apart. At the same time, your right leg bends, left leg straightening, making a stance of right leg a bow, left leg an arrow, your waist settling. Your elixir field stores power. Extend your neck, drawing up your headtop. Your chest and face are aligned to the Right Front, your gaze level to the Right Front. See photo 87:



## 第六章

### CHAPTER SIX

#### 回身蹬脚 —

[41.1] TURN, PRESSING KICK – Part 1

(名解) 此指上式轉回而言。故又名披身踢脚。左足竝進。旋卽獨立。右脚前踢。故名。

Explanation of the name:

This has to do with turning from the previous posture, thus is it also known as DRAPING BODY, KICK. Your left foot advances next to your right foot, then promptly stands one-legged as your right foot kicks forward, hence the name.

(變動) 有二。一竝足直立。二獨立前踢。

Two movements:

1. Feet together, stand straight.
2. Stand on one leg, kick forward.

(注意) 斜方向。右前方。兩臂十字相抱。雙足竝立。

Points for attention:

The orientation is diagonal, toward the Right Front. Your arms come together and cross as your feet stand together.

(功用) 假想敵人。當胸擊來。我兩手往上。左右分開。敵卽落空。我復將兩手。十字相抱。以防敵襲。

Function:

If an opponent strikes to my chest, I send my hands upward and spreading apart to the sides, causing the opponent to land on nothing. I send bring my hands embracing toward each other, crossing them to prevent him from attacking.

(講義) 左足竝進右足。身體直立。兩足尖均向右前方。兩手向上。再往身體。兩旁分開。假想敵人當胸繫我。我兩手上迎分開。旋由下方。再將兩手十字相抱。置於胸前。右手在外。左手在內。兩手掌側立。兩手心朝外。兩肘抱肋。頭頂項豎。前胸面目斜向右前方。兩眼平看右前方。其式如第八十八圖。

Explanation of the movement:

Your left foot advances to stand next to your right foot, your body standing straight, the toes of both feet pointing to the Right Front, while your hands go upward and spread apart to the sides, as if blocking an opponent's attack to your chest, your hands going upward to meet it, spreading apart, and circling back up from below. Bring your

hands together, crossed in front of your chest, your right hand on the outside, left hand on the inside, the palms standing sideways, facing outward, your elbows hugging your ribs. Your headtop and neck are upright. Your chest and face are aligned to the Right Front, your gaze level to the Right Front. See photo 88:



## 同身蹬脚 二

### [41.2] TURN, PRESSING KICK – Part 2

(注意) 斜方向右前方。右足踢出。足尖鉤勁。足踵蹬勁。

Points for attention:

The orientation is diagonal, toward the Right Front, as your right foot kicks out, toes hooked back, pressing out with the heel.

(功用) 由上式封出敵人當胸之手。敵復以左手還擊。我右手探掌以化之。右足隨右手前踢敵人胸腹各部。

Function:

Continuing from the previous posture, after I have sealed off my chest so his [right] hand cannot get through, he then uses his left hand to strike again, so I reach out my right hand to neutralize it as my right foot kicks forward to either his chest or belly.

(講義) 兩手向上。往兩旁分開。右足直向右前方蹬出足踵用勁。足尖鉤勁。右手掌隨右足同出。置於右足尖上方。手心朝下。手與肩平。左手掌與顱頂齊平手心朝外。左胳膊彎曲左手左肩成三角形。左腿獨立。左腿微曲。右足初蹬時。高於右胯。丹田抱勁。鬆肩含胸。前胸面目。均向右前方。兩眼平看右前方。其式如第八十九圖。

Explanation of the movement:

Your hands go upward and spread apart to the sides as your right heel presses out to the Right Front, toes hooked back, your right palm going out along with your right foot to be placed above the toes, palm facing downward at shoulder level. Your left palm is at headtop level, palm facing outward, elbow bent to form a triangle shape with the hand and shoulder. Your left leg stands one-legged, slightly bent, as your right foot presses out at hip level. Your elixir field stores power. Loosen your shoulders and contain your chest. Your chest and face are aligned to the Right Front, your gaze level to the Right Front. See photo 89:



## 雙風貫耳 一

### [42.1] DOUBLE WINDS THROUGH THE EARS – Part 1

(名解) 此式兩拳。由兩旁分上。直貫敵人兩耳故名。少林拳中。亦多有之。且有單貫耳之名。

Explanation of the name:

In this posture, your fists spread apart from your sides, go upward, and head directly toward the opponent's ears, hence the name. This also occurs often in Shaolin Boxing, as well as a version using a single punch to an ear.

(變動) 有二。一落步捩手。二分手雙貫。

Two movements:

1. Your [right] foot comes down and your hands rend away.
2. Your fists spread apart then pierce in unison.

(注意) 斜方向右前方。右足落地橫撇。兩手隨着右足後捩。

Points for attention:

The orientation is diagonal, to the Right Front. Your right foot comes down swung out sideways, your hands at the same time rending away to the rear.

(功用) 此第一動作。是過渡法。假想敵人當胸擊來。我右足落地。兩手隨右足下捩。即將敵手格出。再接下式同貫耳。

Function:

This first part of the movement is transitional. If an opponent strikes to my chest, I bring my right foot down while rending downward with my hands to block away his hand, then continue into the next posture, my hands striking to his ears in unison.

(講義) 右足落地。足尖極力往外撇勁。與左足成丁字拗步形。左膝蓋抵於右膝彎後。同時兩手握拳。隨着右足下落時。亦往下捩勁。兩拳背均朝後。兩拳眼朝外。兩肩均鬆勁。兩拳貼兩胯下。丹田抱勁頭頂項豎。兩眼平看右前方。前胸亦對右前方。其式如第九十圖。

Explanation of the movement:

Your right foot comes down, the toes doing their best to swing outward, making a T-shaped crossed stance, your left knee touching the back of your right knee. At the same time, your hands grasp into fists and rend away downward as the foot comes down. The backs of the fists are facing to the rear, the fist eyes facing outward, your shoulders loosening, your fists close below your hips. Your elixir field stores power. Your headtop and neck are upright. Your gaze is level to the Right Front, your chest also aligned to the Right Front. See photo 90:



## 雙風貫耳 二

### [42.2] DOUBLE WINDS THROUGH THE EARS – Part 2

(注意) 此式與上式。須聯成一氣。兩臂上下均不可停。此式亦有用弓箭步者。惟此丁字步。進退較為容易。

Points for attention:

This and the previous posture must be linked together as a continuous energy, and so your arms from the first part to the second part must not pause. There are those who perform this posture using a bow and arrow stance, whereas in this version it is a T stance, which makes it easier to advance or retreat from the position.

(功用) 上式。既格出敵手。趁勢分起兩拳。貫敵兩耳。

Function:

Continuing from the previous posture of blocking away the opponent's hand, I take advantage of the opportunity, my fists spreading apart, rising upward, and striking to his ears.

(講義) 兩足原地不動。方向仍向右前方。此插圖拍照。係取正面。讀者當以說明為主。上式兩拳至兩胯不停。再由兩旁分上。直貫敵人兩耳。兩手心朝外。兩拳距離七八寸許。微高於顱頂。兩胳膊彎曲。各如半月形。兩眼仍看右前方。其式如第九十一圖。

Explanation of the movement:

Your feet stay where they are, the orientation still to the Right Front. As the photo shows the front view, you have to give priority to the text. Continuing from the first part, your fists do not stop at your hips, they instead spread apart upward, and head toward the opponent's ears, the center of the fists facing outward, the fists about three quarters of a foot apart, slightly higher than your headtop, the arms bent into half moon shapes. Your gaze is still to the Right Front. See photo 91:



## 左蹬脚 —

### [43.1] LEFT PRESSING KICK – Part 1

(名解) 參看七十四圖。轉身蹬脚名解註。與八十二圖蹬脚名解註同。惟方向不同。且此式係左足超過右足前踢。

Explanation of the name:

Same explanation as with photos 74 and 82, except the orientation is different, and this time it is the left foot that kicks.

(變動) 有二。一十字抱手。二進步蹬脚。

Two movements:

1. Cross your hands.
2. Advance, pressing kick.

(注意) 第一式為抱手。與上式雙風貫耳。練成一致。動作不停。

Points for attention:

Begin by bringing your hands together, continuing from the previous posture as a single action, no pause in the movement.

(功用) 趁勢封閉當胸敵手。預備在腳前踢。此式亦可為過渡法。

Function:

Taking advantage of the situation, seal off your chest against the opponent's hand and prepare to kick forward. This can also be considered a transitional posture.

(講義) 由上式兩足原地不動。兩手由上往下捩回。再向胸前十字鎖抱。兩手掌心朝外。左胳膊在內。兩肘抱肋。兩足仍為丁字拗步形。身體面目。均向右前方此式務與上二式。練成一氣。不可停帶。頭頂項豎。其式如第九十二圖。

Explanation of the movement:

Continuing from the previous posture, your feet staying where they are, your hands come downward from above, rending inward, crossing to seal off your chest, both palms facing outward, your left forearm on the inside, your elbows hugging your ribs, your feet remaining in a T-shaped crossed stance. Your torso and face are aligned to the Right Front, as in the two previous postures. Perform it as a continuous flow, no pausing. Your headtop and neck are upright. See photo 92:



## 左蹬脚 二

### [43.2] LEFT PRESSING KICK – Part 2

(注意) 方向。正前方。 (起點正前面) 用足踵蹬勁。足尖勾勁右腿微曲。重點在右腿

Points for attention:

The orientation is to the Front. Press out using your heel, toes hooked back. Your right leg is slightly bent, all the weight on it.

(功用) 由上式封閉敵人襲擊。趁勢以左足前踢敵人胸腹各部。

Function:

Continuing from the previous posture, having sealed yourself off against attack from the opponent, now is the time to kick your left foot forward to his chest or belly.

(講義) 左足提起。超過右足。直向正前方蹬出。足腫用力。足尖勾勁。兩手同時分開。左手隨着左足拍出。手心朝下。接近左足尖。右手掌置於頭部右後方手心朝上。右胳膊彎曲。如半月形。右腿獨立。微曲。重點全在右腿。丹田吸勁。兩眼平看正前方。其式如第九十三圖。

Explanation of the movement:

Your left foot lifts, passes your right foot, and presses out to the Front, power expressed with the heel, toes hooked back. At the same time, your hands spread apart, your left hand going out along with your left foot to pat it, palm facing downward near the toes, your right palm placed by your head to the Right Rear, palm facing upward, the arm bent into a half moon shape. Your right leg stands one-legged, slightly bent, the weight entirely on it. Your elixir field stores power. Your gaze is level to the Front. See photo 93:



### 轉身蹬脚 一

#### [44.1] TURN AROUND, PRESSING KICK – Part 1

(名解) 參看第七十四圖名解註。

Explanation of the name: Same explanation as with photo 74.

(變動) 有二。一轉身抱手。二分手蹬脚。

Two movements:

1. Turn around, bringing your hands together.
2. Spread your hands, pressing kick.

(注意) 此第一式。九十四圖。係轉身向起點。至九十五圖。右足蹬出時。則仍向正前方。與七十四圖功用同。惟方向部位不同耳。

Points for attention:

Begin as in photo 94 by turning around to the Rear, then end up as in photo 95, again facing to the Front when pressing out your right foot. The function is the same as for photo 74, but the orientation is not the same.

(功用) 參看第七十四圖。八十二圖功用註。

Function: Same as the explanation with photos 74 and 82.

(義) 身體向起點轉回。左足隨着轉向起點落地。左足橫。右足順。右踵提起右膝蓋抵於左膝彎裏端兩腿彎曲。同時兩手落下。兩臂在胸前十字互抱。右手在外。左手在內。手背均朝上丹田吸勁。前胸面目。均向起點。兩眼亦平看起點。其式如第九十四圖。

Explanation of the movement:

Your body turns around to the Rear, your left foot going along with the turn and coming down to the Rear, left foot sideways, right foot straight, right heel lifted, your right knee touching the back of your left knee, both knees bent. At the same time, your hands lower, arms crossing in front of your chest, right hand on the outside, left hand on the inside, the backs of the hands facing upward. Your elixir field stores power. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 94:



### 轉身蹬脚 二

#### [44.2] TURN AROUND, PRESSING KICK – Part 2

(注意) 方向正前方。合上式九十四圖。成一大轉身。故九十四圖。亦可名過渡法。

Points for attention:

The orientation is to the Front, combining with the previous posture to turn you all the way around. Therefore photo 94 can also be considered a transitional posture.

(講義) 身體再轉至正前方。右足直向正前方蹬出。足尖勾勁。足踵蹬勁。兩手同時分開。左手置於頭部左方。手心朝上。左胳膊彎曲。右手隨右足拍出。手心朝下。與右足尖接近。左腿獨立。微曲。重點在左腿。丹田抱勁。鬆肩含胸。兩眼平看正前方。其式如第九十五圖。

Explanation of the movement:

Your body turns further to again face to the Front. Your right foot then presses out to the Front, toes hooked back, pressing with the heel. At the same time, your hands spread apart, your left hand placed to the left of your head, palm facing upward, the arm bent. Your right hand goes out along with your right foot to pat it, palm facing downward near your right toes. Your left leg stands one-legged, slightly bent, the weight on it. Your elixir field stores power. Loosen your shoulders and contain your chest. Your gaze is level to the Front. See photo 95:



### 上步搬攔捶 一

#### [45.1] ADVANCE, PARRY, BLOCK, PUNCH – Part 1

(名解) 與進步搬攔捶同。參看第三十一圖。五十九。各圖名解註。

Explanation of the name: Same as the explanation with photo 31.

(變動) 有二。一落步搬身。二上步搬攔

Two movements:

1. Bring your [right] foot down, parry with your body [torso-flung punch].
2. Step forward, parry and block.

(注意) 此式接筭處。係由蹬脚變換。三十一圖係由手揮琵琶。接撇身捶。至五十九圖。則為面向起點者。

Points for attention:

This posture continues from PRESSING KICK. The version in photo 31 continued from PLAY THE LUTE. The version in photo 59 continued from TORSO-FLUNG PUNCH, which was oriented to the Rear.

(功用) 參看各搬攔捶功用註。

Function: Same as the explanation with photo 31.

(講義) 右足落地。足尖撇向右方。在膝蓋抵右膝彎。左足尖觸地。足踵提起。兩足成丁字拗步形。同時右拳撇出。旋即撤回肚臍右後方。拳心朝上。左手掌。亦同時探出。手心朝下。左手微高於肩。鬆肩含胸。丹田吸勁。兩眼平看正前方。其式如第九十六圖。

Explanation of the movement:

Your right foot comes, toes swung out toward the Right, and your [left] knee touches the back of your right knee, your left toes touching down, heel lifted, your feet making a T-shaped crossed stance. At the same time, your right fist flings out and promptly withdraws to the right rear of your navel, the center of the fist facing upward, as your left palm sticks out, the palm facing downward, the hand slightly higher than the shoulder. Loosen your shoulders and contain your chest. Your elixir field stores power. Your gaze is level to the Front. See photo 96:



### 上步搬攔捶 二

#### [45.2] ADVANCE, PARRY, BLOCK, PUNCH – Part 2

(注意) 進步突拳。惟不可探身。尤須與上式連成一氣。

Points for attention:

As you advance and stick out your fist, you must not reach with your body. This posture particularly has to be linked with the previous posture as a continuous flow.

(功用) 進左足。以左手搬開敵手。以右拳突擊敵人胸腹各部。此式為太極五捶之一。

Function:

I advance my left foot, using my left hand to parry aside the opponent's hand and using my right fist to strike to his chest or belly. This is one of the five punching techniques in Taiji.

(講義) 右足不動。左足超過右足。向正前方開一大步。左腿曲膝。右腿伸直。腰塌着勁。兩足距離二尺七八寸。成左前弓右後箭步。同時右手拳。直向正前方突出。不用拙力。總要緩緩而出。用心意的力量。左手掌在右臂上方。向懷中立着捩回。左掌朝上。須有立蹠。順着右胳膊研回來。至右肩下為度。高於右肘二三寸許。右拳眼朝上。兩眼平看正前方。其式如第九十七圖。

Explanation of the movement:

Your right foot staying where it is, your left foot goes past your right foot, taking a large step out to the Front, the knee bends, and your right leg straightens, your waist settling, your feet about two and three quarters feet apart, making a stance of left leg a bow, right leg an arrow. At the same time, your right fist sticks out to the Front, but without using awkward force, for it should always go out leisurely, driven by intention. Your left palm goes over your right arm, rending inward toward your chest, the palm facing upward and has to be standing upright, moving along your right arm, stopping before reaching your right shoulder, about three inches higher than your right elbow, your right fist eye facing upward. Your gaze is level to the Front. See photo 97:



## 如封似閉 一

### [46.1] SEALING SHUT – Part 1

(名解) 封閉者。封鎖格閉敵人之謂也。或謂右手後撤。左手橫攔謂之封。雙手前推謂之閉故名。二式與形意虎形相同。惟虎形是子午蹤。此則弓箭步。

Explanation of the name:

“Sealing shut” means to seal off and lock up the opponent. It is also said that your right hand withdrawing and your left hand blocking to the side constitutes sealing, and then the forward push with both hands constitutes shutting. It is the same as the tiger technique in Xingyi, except that in that case it uses a sundial stance, whereas in this case it uses a bow and arrow stance.

(變動) 有三。一右撤左橫。二十字分手。三雙推前按。

Three movements:

1. Your right hand withdraws as your left hand goes across.
2. Your crossed hands spread apart.
3. Both hands push forward.

(注意) 左手外橫時。右手後撤。重點左右腿。兩手分開。立即前推。兩肘下垂。往來均要磨肋。切不可閃出空門。前推時塌腰。由心意用肩窩吐力。其勁必整

Points for attention:

As your left hand goes across outward, your right hand withdraws, and the weight focuses onto your right leg. Your hands spread apart and then promptly push forward. Your elbows are hanging down, rubbing against your ribs as your hands come in and go out, never sticking out airily to the sides. When pushing forward, settle your waist, expressing power from your intention and the hollows of your shoulder. The power has to be in good order.

(功用) 敵進襲。我右手後撤。左手橫攔以化之。與形意橫拳相同。惟此式由下橫出時。兩手皆用掌。右手撤回。接下式。復與左手同時前推。

Function:

If the opponent advances to attack, I withdraw my right hand, my left hand blocking across to neutralize him, same as in Xingyi's crossing technique, except using palms instead of fists. My right hand withdraws, then will push forward in tandem with my left hand in the following posture.

(講義) 此為如封似閉一式。由上式左手研回。至右肩下。翻而手心朝上。繞至右胳膊下端。順着右肘。直向正前方橫出。同時右拳變掌。由左手上方。向懷中撤回。演式時不停。一氣撤至右膀。左手橫伸至極點。右手掌在左肘

彎上端。兩手心朝上。鬆肩墜肘。左足尖微有抬起的意思。右腿彎曲。重點均在右腿。兩手均低於肩。含胸拔背。兩眼平看正前方。其式如第九十八圖。

#### Explanation of the movement:

For the first part, continue from the previous posture. Your left hand withdraws until below your right shoulder, turning over so the palm is facing upward, coils around under your right arm, moves along your right elbow, and goes out forward and across. At the same time, your right hand changes to a palm and withdraws over your left hand toward your chest. When practicing, the hand does not pause here, but continues to withdraw toward your right hip, your left hand extended to its final position to the side, with your right palm on top of the bend of the elbow, both palms facing upward, the shoulders loosening, elbows hanging. Your left toes have an intention of slightly lifting, your right leg bends, the weight focusing onto it. Your hands are slightly lower than your shoulders. Contain your chest and pluck up your back. Your gaze is level to the Front. See photo 98:



#### 如封似閉 二

#### [46.2] SEALING SHUT – Part 2

(注意) 此式拍照取正面。原式係向正前方。讀者注意說明。右手由上式。一氣撤至右胯。左手橫出翻而手心朝下。再與右手同時前推。

#### Points for attention:

Be mindful that the orientation is toward the Front. Your right hand continues to withdraw toward your right hip, your left hand in its final position turning over so the palm is facing downward, and both hands pushing forward in unison.

(功用) 譬如我左手。已將敵人橫出於外門。趁勢與右手。向前雙推。擊按敵胸。

#### Function:

Once my left hand takes the opponent outward, I then take advantage of the opportunity by pushing forward with both hands, attacking his chest.

(講義) 右手一氣撤回右胯。左手亦伸至極點。其時全身重點。均在右腿。左足尖抬起足踵着地。右手旋向身後劃橢形圓圈。掄至正前方。與左手竝齊。左手橫出時。亦手心朝下。兩手再一齊向正前方推按。兩手距離尺許。寬窄與兩肩等。手掌要有立班。鬆肩墜肘。心意與丹田用勁。左足尖亦着地。左腿曲膝。右腿伸直。成左前弓右後箭步。腰塌着勁。前胸面目。均向正前方。兩眼亦平看正前方其式如第九十九圖。

#### Explanation of the movement:

Your right hand keeps withdrawing until by your right hip as your left hand reaches its final position. At this time, the weight is sitting onto your right leg, your left toes lifting, heel touching down. Your right hand goes to your rear, draws an elliptical arc, rolling over until toward the Front, next to your left hand, which has turned over so the palm is facing downward. Your hands then push forward in unison, hands about a foot apart, putting them at shoulder width, and your palms should be standing upright, the shoulders loosening, elbows hanging. Express power from your intention and your elixir field. As your left toes come down, the knee bends, your right leg straightening, making a stance of left leg a bow, right leg an arrow, your waist settling. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 99:



### 十字手

#### [47] CROSSED HANDS

(名解) 十字手者。兩手臂。裏外交叉。狀如十字。置於面前故名。此式有置於顱頂上方者。余以為過頂太高。氣必懸於胸際。故不如在胸前為宜。

Explanation of the name:

“Crossed hands” means that your arms cross one over the other like an X shape placed in front of your face, hence the name. Some people perform this posture with the hands placed over the headtop, which I consider to be too high because the energy will end up in your chest, and so it is not as appropriate as having the hands in front of you.

(變動) 有二。一下探摟手。二兩手交叉。

Two movements:

1. Leaning downward, your [right] hand dragging.
2. Hands crossing.

(注意) 此式因有一下探身。故十字手不宜過高。以防胸中氣。隨着身體懸起。因此式先探身。後起立。胸氣容易浮動。故耳。

Points for attention:

It is because this posture has a downward leaning that the hands should not be crossed too high. The energy in the chest would follow and the body would be pulled up. Because this posture first reaches with the body and then stands it upright, it is easy for energy to float into the chest, therefore be aware.

(功用) 初由上式。可作披身。領動敵人。至十字手。亦可用為封閉敵擊。亦可名謂過渡法。

**Function:**

Continuing first from the previous posture, this can cover my body and guide the movement of the opponent.

Once my hands are crossed, I can use this posture to seal off his attack or transition into the following posture.

(講義) 由上式。左手按下。右手向面前。領同來。好似以身體領着敵走的意思。領至面前不停再向右足處探身。右手探至右足接近處。再研同來。右足竝進左足。身體直立起來。兩足尖與目均向右方。(起點右面。) 兩足距離約一尺。右手隨身體直立時。收回來。與左手十字交叉。在下頤下方。停住。兩手背均朝上。左胳膊在內。右胳膊在外。兩肘有抱勁的意思。頭頂項豎。兩眼平看右方。其式如第一百圖。

**Explanation of the movement:**

Continuing from the previous posture, your left hand pushes down as your right hand draws back in front of your face, as though with an intention of using your body to draw in an opponent. The hand draws in until in front of your face but does not stop as you then lean your body toward your right foot, and once your right hand is near your foot, then withdraw your body, bringing your right foot next to your left foot, your body standing straight. Your toes, face, and chest are all aligned to the Right. Your feet are about a foot apart. As your body strengthens, your right hand withdraws, and your hands cross below your chin, the backs of both hands facing upward, your left forearm on the inside, your right forearm on the outside. Your elbows have an intention of embracing. Your headtop and neck are upright. Your gaze is level to the Right. See photo 100:

**抱虎歸山 一****[48.1] CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN – Part 1**

(名解) 抱虎歸山者。假想敵人為虎。我用抱勢而擒之。趁勢推之於外門故名。

**Explanation of the name:**

Imagining the opponent to be a tiger, I use an embracing posture to capture him, then seize the opportunity to push him away, hence the name.

(變動) 有三。一原地摟膝。二開步摟膝。三拗步抱式。下接後擗前擠。編入攬雀尾內。

**Three movements:**

1. Staying where you are, brush past your [left] knee.
2. Stepping out, brush past your [right] knee.
3. Crossed stance, embracing posture.

For the following technique, continue by rolling back, pressing forward, and going into the rest of the postures of

### CATCH THE SPARROW BY THE TAIL.

(注意) 練習時。各式聯合一氣。不可稍有阻滯。

Points for attention:

When practicing these postures, they are to be linked into a continuous flow, and so there must not be the slightest stagnation.

(功用) 靈活腰身臂膀。遇敵由吾身後襲擊。我以右手摟開。進步以左手擊之。假想敵欲逃至外門或繞擊我側面。我伸右臂。圈抱敵身。或臂膀。或擠或推以擲之。

Function:

This posture livens the torso and arms. If an opponent suddenly attacks from behind, I use my right hand to brush away, advancing, and use my left hand to attack. If he wants to evade to the outside, or strike to my face from the side, I reach out my right arm, wrap around his torso or arm, or press or push to throw him out.

(講義) 右足斜向起點左角。伸出一步。左腿曲膝。右腿成單鞭式。兩足距離二尺餘。身體重點。在左腿。同時左手掌高起。斜伸過於顱頂。手心朝下。左胳膊彎曲。右手下落。作摟膝狀。落至左膝蓋接近處手背朝上。此式練習時不停。一氣摟至右足外方。惟因不易明瞭。特刊此過渡圖頭部向身右扭項。兩眼迴看右足上方。前胸與左足尖。均向右方。 (起點右面) 其式如第一百零一圖。

Explanation of the movement:

Your right foot steps diagonally to the Left Rear, your left knee bending, your right leg seeming to prepare to go into a SINGLE ROD posture. Your feet are just over two feet apart, the weight focused onto your left leg. At the same time, your left palm lifts up, extending diagonally to headtop height, palm facing downward, the arm bent, and your right arm lowers with a brush-knee motion until near your left knee, the back of the hand facing upward. When practicing this posture, it does not pause, flowing into brushing to the outside of your right leg, but in order to make this movement easier to understand, this photo has been included to show the transition. Your neck is twisted to the right, your gaze going out over your right foot. Your chest and left toes are aligned to the Right. See photo 101:



### 抱虎歸山 二

[48.2] CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN – Part 2

(注意) 斜向起點左角。上式不停。即接此式。臂手肩膀。均要連合一氣。

Points for attention:

The orientation is diagonal, to the Left Rear. Go from the previous posture without pausing, your hands, feet, and arms moving continuously.

(功用) 遇敵襲擊我先以右手摟出外門。再用左手前擊敵胸部。或按敵肩窩。

Function:

If an opponent suddenly attacks, I first use my right hand to brush aside, then use my left hand to strike forward to his chest, or push to the hollow of his shoulder.

(講義) 由上式不停。右手順着右腿。右足上方。伸至極點。左手往上。亦伸至極點。太極所謂開合者。此即是開。右手由左膝下方摟去。再順右腿。摟至右膝外方。至右足上方時。變為手心朝上。同時左手在上方。隨着右手向起點左角平伸。伸探至右足上方。右手同時。由右足外。向右膝撤回。兩手往來。上下相照如同抱着大圓球。右手停於右膀。手心仍朝上。左手心仍朝下。與右足上下相照。左手與正額齊平。右腿改為曲膝。左腿伸直。成右前弓左後箭步。腰塌着勁。鬆肩含胸。前胸面目。均向起點左角。兩眼平看起點左角。其式如第一百零二圖。

Explanation of the movement:

Continuing from the previous posture without pausing, your right hand moves parallel with your right leg, extending to its final position above your right foot, your left hand going upward to its final position. There is the concept in Taiji of “opening and closing”. This is a moment of opening. Your right hand then goes from below your left knee, brushing to the outside of your right knee, and as it goes over your right leg, the palm switches to be facing upward, your left hand at the same time extending level to the Left Rear until above your right foot, and your right hand withdraws to the outside of your right leg. Your hands come and go while facing each other as though holding a large ball. Your right hand stops at your right hip, the palm still facing upward, your left palm still facing downward, aligned with your right foot, left hand at forehead level. Your right leg is bending, left leg straightening, making a stance of front leg a bow, rear leg an arrow, your waist settling. Loosen your shoulders and contain your chest. Your chest and face are aligned to the Left Rear, your gaze level to the Left Rear. See photo 102:



### 抱虎歸山 三

[48.3] CAPTURE THE TIGER AND SEND IT BACK TO ITS MOUNTAIN – Part 3

功用講義。姿式方向。及一切說明。均與三十九圖相同。參看第三十九圖各條。

Same as in photo 39.

**攬雀尾 一****[48.4] CATCH THE SPARROW BY THE TAIL – Part 1**

(名解) 參看攬雀尾第一式第二圖。名解註。

Explanation of the name: Same explanation as with photo 2.

(變動) 因此式係攬雀尾第七式第八圖起。故以下僅有五圖。一後擣。二前擠。三左攬。四右攬。五前按。

Movements:

Because this iteration of CATCH THE SPARROW starts with photo 8, there are only five of the postures:

1. Rolling back.
2. Pressing forward.
3. Catching to the left [pushing forward].
4. Catching to the right [left].
5. Pushing forward [catching to the right].

(注意) 參看攬雀尾。第七式第八圖註。由抱虎歸山。三式變此式。右手隨着左手下擣。身體坐在左腿。姿式說明。均與第七式第八圖相同。參看攬雀尾第八圖。不另插圖

Points for attention:

Same as the explanation with photo 8. Continuing from the previous posture, your hands go downward with a rollback, your body sitting onto your left leg.

**攬雀尾 二****[48.5] CATCH THE SPARROW BY THE TAIL – Part 2**

功用講義。姿式說明。均與第八式第九圖相同。參看攬雀尾第九圖。不另插圖。

Same as in photo 9.

**攬雀尾 三****[48.6] CATCH THE SPARROW BY THE TAIL – Part 3**

功用講義。姿式方向。均與第九式第十圖相同。參看攬雀尾第九式第十圖。不另插圖。

Same as in photo 10.

**攬雀尾 四****[48.7] CATCH THE SPARROW BY THE TAIL – Part 4**

功用講義。姿式方向。均與第十式。第十一圖相同。參看攬雀尾第十式第十一圖。不另插圖。

Same as in photo 11.

**攬雀尾 五****[48.8] CATCH THE SPARROW BY THE TAIL – Part 5**

功用講義。姿式方向。均與第十一式。第十二圖相同。參看攬雀尾第十一式第十二圖。不另插圖。

Same as in photo 12.

**斜單鞭 一****[49.1] DIAGONAL SINGLE ROD – Part 1**

(名解) 與單鞭同。參看第十三圖名解註。

Explanation of the name: Same as the explanation with photo 13.

(變動) 有二。一過渡法。卽勾羅曲臂。二伸臂探掌。

Two movements:

1. A transitional movement, form a hook hand and bend your [left] arm.

2. Extend your [left] arm with a reaching palm.

(注意) 此單鞭是斜方向。在起點右面。由右面變野馬分鬃。四十一圖之斜單鞭。是三步成三角形。此則向起點右方邁一步

Points for attention:

This SINGLE ROD is in a diagonal direction, toward the Right, going from the Right to change to WILD HORSE VEERS ITS MANE. The DIAGONAL SINGLE ROD of photo 41 takes three steps forming a triangular shape, whereas this one takes a single step to the Right.

(功用) 參看第十三圖功用註

Function: Same explanation as with photo 13.

(講義) 正單鞭。是向正前方。此式是向起點右方開一步。由上式攬雀尾演完。兩眼看右手。刁起勾羅式。左手掌曲回右肩裏端。左手心朝外。左足先並進右足。再向起點右方開一步。右腿曲膝。左腿斜伸。此係過渡法練習時不停立即探出左掌。因欲求容易明瞭。特刊此圖。兩眼平看起點。其式如第一百零三圖。

Explanation of the movement:

The straight SINGLE ROD is toward the Front. For this version, take a step out to the Right, continuing from the final posture of CATCH THE SPARROW BY THE TAIL. Your gaze follows your right hand as it lifts into place, forming a hook, your left hand withdrawing to the inside of your right elbow, palm facing outward, your left foot first advancing toward your right foot, then stepping out to the Right, your right knee bent, left leg not quite straight. This is a transitional movement, and so do not pause when practicing, instead go right into reaching out with your left palm. Because we wish to make it easier to understand, we have included this particular photo [a repeat of photo 13, which in this case shows a profile view]. Your gaze is level to the Rear. See photo 103:



## 斜單鞭 二

[49.2] DIAGONAL SINGLE ROD – Part 2

(注意) 此斜單鞭。仍為按掌。四十二圖之斜單鞭。先出陽手探掌。

Points for attention:

This DIAGONAL SINGLE ROD uses a pushing palm as before, whereas the DIAGONAL SINGLE ROD for photo 42 first extends an upward facing palm.

(功用) 參看第十四圖功用註。

Function: Same explanation as with photo 14.

(講義) 右足朝裏勾勁。左足朝外撇勁。左腿向右方（起點右面）曲膝。右腿在後伸直。身體亦向右方探出。成為左前弓右後箭步。同時左手掌。由右肩窩。直向左足上方即（右方）擰翻按出。按出時。路線要圓。有往下沉意思。左手掌須有立蹠。虎口要圓。左手左足。遙遙相照。左肘左膝。亦上下相照。腰塌着勁。鬆肩含胸。兩眼平看右方。（起點右面亦即身體前面）其式如第一百零四圖。

Explanation of the movement:

Your right foot hooks inward, your left foot swings outward, your left leg bends toward the Right, your right leg straightening behind, your body also reaching to the Right as you make a stance of left leg a bow, right leg an arrow. At the same time, your left palm leaves the hollow of your right shoulder, goes to the Right, to be above your left foot, turning over and pushing out. When pushing out, the route should be an arc with an intention of sinking down. The hand has to be upright and the tiger's mouth should be rounded. Your left hand and left foot are aligned with each at an angle, while your left elbow and left knee are aligned with each other above and below. Your waist should settle. Loosen your shoulders and contain your chest. Your gaze is level to the Right. See photo 104:



### 野馬分鬃 一

[50.1] WILD HORSE VEERS IN MANE – Part 1

(名解) 此式左右運行。兩臂開合。宛如馬之頭鬃。分展兩旁。故名。

Explanation of the name:

This posture moves to the left and right, your arms opening and closing, like the mane on a horse's head going from side to side as your arms spread apart, hence the name.

(變動) 左右各三。一擰身刁腕。二進步抱肘。三上下分手

Three movements:

1. Twist your torso, luring in with your [right] wrist.

2. Advance, hugging with your elbows.

3. Step forward, spreading your hands.

(注意) 每三動作合為一式。三式分合。各部一氣。腰胯手足。均要舒展圓活。

Points for attention:

Every three of these movements forms one technique. Broken down into three postures, they combine into a single flow. Your waist, hips, hands, and feet should all extend with nimbleness.

(功用) 假想敵人。迎面擊我。我右手先刁住敵腕。向右拗牽左手撤回。進擊敵脅。敵或繞擊我左面。我右手順牽敵向左。進左足拌敵腿彎斜伸左臂自敵肘下。橫挑敵人肩腋。此指左式三動作而言。右式亦然。

Function:

If an opponent attacks me from directly in front, I first use my right hand to lure his wrist and draw it across to the right, my left hand withdrawing to strike forward to his ribs. If he then does a curving strike to the left side of my face, my right hand guides it away to the left, my left leg advances to destabilize his knee, and my left arm extends diagonally under his elbow to carry across to his armpit. This describes the three movements performing the technique on the left side. It is the same on the right side.

(講義) 此為左式第一動作。由單鞭式。左足尖朝裏勾勁。以腰脊為軸。使身體向身右（起點左面）扭轉。改右腿曲膝。左腿伸直成右單鞭步。又似弓箭步。同時右手刁腕。往身體右邊拗牽。右手與正額齊平。手心朝下。距正額約一尺。右胳膊彎曲左手掌同時由右方。順着左腿收回。直向右胯伸去。左手心朝上。左肘抱肋。腰塌着勁。含胸拔背前胸面目均向左方。（起點左面）兩眼平看左方。其式如第一百零五圖。

Explanation of the movement:

This is the first movement of the technique on the left side. Continuing from the SINGLE ROD posture, your left toes hook inward, your body twisting toward the Left using your spine as an axis, your right leg bending, left leg straightening, making the stance from SINGLE ROD on the right side, almost a bow an arrow stance. At the same time, your right hand lures in at the wrist and pulls across to your right, the hand at forehead level, palm facing downward, about a foot in front of your forehead, the arm bent, while your left palm withdraws from the Right, moving parallel to your left leg, and extends toward your right hip, palm facing upward, the elbow hugging your ribs, your waist settling. Contain your chest and pluck up your back. Your chest and face are aligned to the Left, your gaze level to the Left. See photo 105:



野馬分鬃 二

[50.2] WILD HORSE VEERS IN MANE – Part 2

(注意) 此亦過渡法。功用已於上式合而言之。此式方向。已扭至面對起點。

#### Points for attention:

This is again a transitional posture. The function is the same as described in the previous posture. As for the orientation of this posture, you are twisted toward the Rear.

(講義) 右手掌向左肩處探出。左手掌。斜向右脇外方伸去。右手心朝下。左手心朝上。兩肘磨肋上下互抱同時身體轉向起點。左足亦斜向起點右角。邁一步。右腿彎曲左腿斜直兩足距離二尺餘。身體重點。在右腿。丹田抱勁。含胸拔背。前胸向起點。兩眼斜看起點右角。其式如第一百零六圖。

#### Explanation of the movement:

Your right palm reaches out to your left shoulder area, your left palm extending diagonally beyond your right ribs, your right palm facing downward, left palm facing upward, your elbows hugging toward each other, rubbing against your ribs. At the same time, your body turns toward the Rear, your left foot takes a step diagonally to the Right Rear, and the leg bends, your left leg almost straightening, your feet just over two feet apart, the weight focused onto your right leg. Your elixir field stores power. Contain your chest and pluck up your back. Your chest is aligned to the Rear, your gaze to the Right Rear. See photo 106:



### 野馬分鬃 三

#### [50.3] WILD HORSE VEERS IN MANE – Part 3

(注意) 合上二式為野馬分鬃左式。兩臂前後極力舒展。

#### Points for attention:

Combined with the previous two postures, this makes WILD HORSE VEERS ITS MANE to the left. Your arms put their energy into spreading apart forward and back.

(講義) 左足微動數寸。即變為左腿曲膝。右腿伸直。成左前弓右後箭步。同時兩手由懷抱式。極力向左右上下分展。左手與額頭齊平。手心朝上。距正額一尺餘右手斜向下伸。貼右腿外方手心朝後。腰塌着勁。姿式與前胸。斜向起點右角。兩眼隨左手看。方向偏起點右面。其式如第一百零七圖。

#### Explanation of the movement:

Your left foot moves out a few more inches and the leg bends, your right leg straightening, making a stance of left leg a bow, right leg an arrow. At the same time, your hands go from embracing in front of your chest, putting their energy into spreading apart to the left and right, upward and downward, your left hand at headtop level, palm facing upward, just over a foot away from your forehead, your right hand extending diagonally downward, near to

the outside of your right thigh, palm facing behind you, your waist sinking. The posture and your chest are aligned diagonally to the Right Rear, your gaze going along with your left hand toward the Right. See photo 107:



### 野馬分鬃 四

#### [50.4] WILD HORSE VEERS IN MANE – Part 4

(注意) 此為右式第一動作。功用變動。與左式完全相同。

Points for attention:

This is the first movement of the technique on the right side. The function is the same as on the other side.

(講義) 右足朝裏勾勁身體以腰脊為軸向左扭轉。同時左手刁腕。往身體左邊拗牽。左手心朝下。左手與顱頂齊平。距正額尺許。右手由右胯。往左脇伸去。手心朝上。右肘抱肋。兩足仍為斜川字。左弓箭步。向起點右角。前胸面目。均向右方。 (起點右面) 腰塌着力。含胸拔背。其式如第一百零八圖。

Explanation of the movement:

Your right foot has an energy of hooking inward as your body twists to the left using your spine as an axis. At the same time, your left hand hooks with its wrist and pulls across to your left, palm facing downward, the hand at headtop level about a foot away from your forehead, and your right hand goes from your right hip, extending toward your left ribs, palm facing upward, the elbow hugging your [right] ribs. Your feet are still making diagonal parallel lines in a left bow and arrow stance aligned toward the Right Rear. Your chest and face are aligned to the Right, your waist settling. Contain your chest and pluck up your back. See photo 108:



## 野馬分鬃 五

## [50.5] WILD HORSE VEERS IN MANE – Part 5

(注意) 方向起點左角。功用已於第一式中。合而言之。此為右式第二動作。亦過渡法。

## Points for attention:

The orientation is to the Left Rear. The function is the same as described in Part 1. This is the second posture of the technique on the right side and is a transitional movement.

(講義) 右足超過左足。斜向起點左角開一步。右腿斜伸。似不着力。左腿彎曲。身體重點。均在左腿。兩足距離約二尺。同時兩臂向懷中。上下斜伸。兩肘抱肋。左手探掌出右肩。右手斜伸左脇。在左肘外方。距左肘三四寸許。如同由懷中抱物狀。丹田抱勁。前胸向起點。兩眼平看起點左角。含胸拔背。其式如第一百零九圖。

## Explanation of the movement:

Your right foot steps past your left foot, stepping out diagonally to the Left Rear, the leg almost straightening, but seeming not to put forth any effort, your left leg bent, the weight focused fully onto it, your feet about two feet apart. At the same time, your arms go toward your chest, extended diagonally above and below, your elbows hugging your ribs, your left palm reaching toward your right shoulder, your right hand extending diagonally toward your left ribs to be about a third of a foot to the outside of your left elbow. It is as though you are embracing someone. Your elixir field stores power. Your chest is aligned to the Rear, your gaze level to the Left Rear. Contain your chest and pluck up your back. See photo 109:



## 野馬分鬃 六

## [50.6] WILD HORSE VEERS IN MANE – Part 6

(注意) 合上二式。為野馬分鬃右式。方向起點左面。微有偏向起點左角之意。三式連合一致。不可阻滯。

## Points for attention:

This with the previous two postures makes the WILD HORSE on the right side. The orientation is to the Left, with a slight intention of leaning in that direction. These three postures should be done continuously and there must be no pauses between them.

(講義) 由上式。右足仍向起點左挪進半步右腿曲膝。左腿伸直。成右前弓左後箭步。同時右手斜向上。左手順左。腿往下。上下分展。右手心朝上。右胳膊肘微沉。右手與顱頂齊平。距正額尺許。左手心朝後。左胳膊順左腿。拇指貼左腿。身體微有前探的意思。腰脊仍要豎着勁。兩眼平看右手前胸面目。均向左方。(起點左面) 微有

偏向起點左角的意思。其式如第一百一十圖。

Explanation of the movement:

Continuing from the previous posture, your right foot advances another half step toward the Left Rear and the leg bends, your left leg straightening, making a stance of right leg a bow, left leg an arrow. At the same time, your right hand goes diagonally upward, your left hand going downward along your left leg, spreading apart above and below, your right palm facing upward, the elbow slightly sinking, the hand at headtop level about a foot away from your forehead, your left palm facing behind you, the arm parallel with your left leg, thumb near the thigh. Your body slightly has an intention of leaning forward, but your spine should still have an energy of being upright. Your gaze is level toward your right hand, your chest and face aligned to the Left with a slight intention of leaning in that direction. See photo 110:



### 上步攬雀尾

[51.1] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – [Part 1]

(名解) 參看第三章。攬雀尾第二圖名解註。

Explanation of the name: Same as the explanation with photo 2.

(變動) 有七。一拗手。二前捧。三後攏。四推擠。五平按。六右攬。七左攬。

Seven movements:

1. Twisting hand, bending arm.
2. Carry forward.
3. Rolling back.
4. Press out.
5. Level push.
6. Catching to the right [left].
7. Catching to the left [right].

(注意) 此處攬雀尾。係由野馬分鬃換式。故有七式。方向部位。皆與第三章攬雀尾。第七圖以下各式相同。惟此式接笋處。特刊此拗手曲臂。以便易接下式。

Points for attention:

Because this iteration of CATCH THE SPARROW BY THE TAIL is coming from WILD HORSE VEERS ITS MANE, it therefore has seven postures. The orientation is the same as the first CATCH THE SPARROW, and the postures are all the same starting from photo 7. But for this transitional posture, a special photo has been included showing the twisting [right] hand and bending [left] arm, make it easier to continue into the following posture.

(功用) 參看第三章第二圖。至第十二圖功用註。

Function: Same as the explanations for with photos 2–12.

(講義) 兩足原地不動。仍為右前弓左後箭步。右手掌。往身體右邊拗領。至右肩外。即將右手斜向身後伸去。右手背朝上。微低於肩右胳膊成斜坡形。同時左手掌。由左胯曲臂往上。至右乳下停住手心朝外。左肘抱肋。此為過渡法。預備探左臂。進左足。再變攬雀尾之前捧式。足尖前胸。仍斜向起點左角。兩眼平看起點。其式如第一百一十一圖。

#### Explanation of the movement:

Your feet staying where they are, you remain in a stance of right leg a bow, left leg an arrow. Your right palm twists across to your right until to the outside of your right shoulder, then extends diagonally to your rear, the back of the hand facing upward, slightly lower than the shoulder, the arm making a diagonal slope. At the same time, your left palm goes upward from your left hip, the arm bending, until below the right side of your chest, palm facing outward, the elbow hugging your ribs. This is a transitional movement, a preparation to reach out your left arm and advance your left foot, then change to the carrying forward posture of CATCH THE SPARROW BY THE TAIL. Your toes and chest are still oriented diagonally, to the Left Rear, your gaze level to the Rear. See photo 111:



#### 攬雀尾 二

##### [51.2] CATCH THE SPARROW BY THE TAIL – Part 2

(注意) 由上式變此式。左足向起點開一步。左手隨着探出。此處之姿式。與第四十二圖相同。右足再向起點左角開一步。右手掌。由左胳膊下方。隨着捧出一切步法。姿式。與第三章攬雀尾。第六式第七圖相同。參看第七圖。不另插圖。

#### Points for attention:

Continuing from the previous posture, your left foot steps out to the Rear, your left hand reaching out. This aspect of the posture is the same as in photo 42. Your right foot then steps out to the Left Rear and your right palm goes from below your left arm, carrying outward. The rest is all the same as in photo 7, and so no additional photo has been included here.

#### 攬雀尾 三

##### [51.3] CATCH THE SPARROW BY THE TAIL – Part 3

此為後擗式。與第三章攬雀尾。七式第八圖。方向部位。姿式說明。完全相同。參看第八圖不另插圖。

Same as in photo 8 – rolling back.

#### 攬雀尾 四

##### [51.4] CATCH THE SPARROW BY THE TAIL – Part 4

此為推擠式。與第三章攬雀尾。八式第九圖。功用說明。姿式方向。完全相同。參看第九圖。不另插圖。

Same as in photo 9 – press out.

#### 攬雀尾 五

##### [51.5] CATCH THE SPARROW BY THE TAIL – Part 5

此為平按式。亦即雙推掌。與第三章攬雀尾。九式第十圖同。姿式方向。功用說明。亦無不相同。參看第十圖。不另插圖。

Same as in photo 10 – level push.

#### 攬雀尾 六

##### [51.6] CATCH THE SPARROW BY THE TAIL – Part 6

此為右攬式。與攬雀尾。第十式第十一圖同。姿式方向。功用說明。完全相同。參看第三章。第十一圖。不另插圖。

Same as in photo 11 – catching to the right [left].

#### 攬雀尾 七

##### [51.7] CATCH THE SPARROW BY THE TAIL – Part 7

此為左攬式。與第三章攬雀尾。十一式第十二圖。完全相同。參看第十二圖。功用說明。不另插圖。

Same as in photo 12 – catching to the left [right].

#### 單鞭 一

##### [52.1] SINGLE ROD – Part 1

(名解) 單鞭者。卽單手擊敵之意。鞭者指鞭法。非皮鞭。或軟鞭也。蓋古兵中之鞭法。多用由上直下之擊法。卽鉗摃錯點等訣。此式仿之。故而得名。或亦名單邊。取邊式之意。亦通用。

Explanation of the name:

“Single” means an intention of attacking an opponent with one hand. “Rod” indicates a method of using a whip-rod, not a leather whip or soft whip. The whip-rod techniques of ancient soldiers often used methods of striking downward from above, such as scything, throwing, slicing, pointing, and so on, and this posture gets its name due to such similarity of movement. There are also those who call it SINGLE SIDE because the posture is sideways, a name which is also common.

(變動) 有二。一勾羅曲臂。二伸臂按掌。

Two movements:

1. Form a hook hand and bend your [left] arm.
2. Extend your [left] arm with a pushing palm.

(注意) 方向正前方。左手裏抱停於右肩。兩眼先隨右手。刁起勾羅。再向面前平看。 (面前卽右方) 演式時不停。卽隨左手前看。

### Points for attention:

The orientation is toward the Front. Your left hand wraps inward, stopping by your right shoulder. Your gaze goes first toward your right hand as it forms a hook, then level in front of you (to the Right). When practicing, do not pause in this posture. Your gaze follows your left hand forward.

(功用) 擰身抱肋。其勁不散。預備埋伏式。遇敵時放手便擊。

### Function:

Twisting the body and hugging the ribs keeps energy from being scattered. This is a preparation for an ambushing posture. When encountering an opponent, I shoot out my hand to easily strike him.

(講義) 由上式。兩手雲至極點。左手由左胯往上。經過腹部。停於右肩裏端。左手往上抬起時。極力裹勁。裹至手心朝外。手背貼右肩。兩眼先隨看右手。俟右手刁起勾羅手。同時左足隨着跟進右足。旋即向正前方開出一大步。右腿曲膝。左腿伸直。成斜川字單鞭步。意在右腿。腰塌着勁。丹田抱着勁。兩足尖與前胸。均斜向起點右角。兩眼平看起點右方。此練習時。緊接下式。其式如第一百一十二圖。

### Explanation of the movement:

Continuing from the previous posture, once your hands finish clouding, your left hand goes upward from your left hip, passes your belly, and stops to the inside of your right shoulder. As the hand lifts, it twists inward as far as it can so that the palm is facing outward, the back of the hand close to your right shoulder. Your gaze first goes toward your right hand as it droops, lifting into place, and gathers into a hook, your left foot correspondingly advancing toward your right foot, then promptly taking a large step out to the Front, your right knee bending, your left leg straightening, making diagonal parallel lines in the SINGLE ROD's stance, the weight focused onto your right leg, your waist settling. Your elixir field stores power. Your toes and chest are aligned to the Right Front, your gaze level to the Right. When practicing this posture, it should continue right into the next posture.

See photo 112:



### 單鞭 二

#### [52.2] SINGLE ROD – Part 2

(注意) 左手放出。以丹田腰脊力。使肩窩吐勁。向前擰翻斜剗而進。腰手齊到。不可停滯。左手左足。與面目均向正前方。

### Points for attention:

Your left hand is sent out, power coming from your elixir field and lower back, and expressed from your shoulder

as it goes forward, twisting outward to diagonally slice as it advances, your waist and hand functioning in unison, and there must be no stagnancy. Your left hand, left foot, and face are aligned to the Front.

(功用) 沉肩。能使氣貫丹田。左手擰翻斜剗。擊敵重而且沉。假想上式。己攬住敵人敵復以順手襲我。我趁勢順領其臂肘。使敵立足不穩。再放掌直擊。連臂帶胸。按勁切勁均有。

#### Function:

By sinking the shoulders, energy is caused to course into the elixir field. My left hand turns over with a diagonal slicing action, then strikes the opponent with a heavy sinking quality. Continuing from the previous posture, I have blocked the opponent, but he then loosens his hand and attacks me, so I take advantage of the opportunity by leading away his elbow, causing his stance to destabilize, then I send out my palm to strike him, connecting with my arm, which is guided by my chest, and using either a cutting power or pushing power.

(講義) 左足朝外撇勁。右足朝裏勾勁。身體向正前方研回來。改為左腿曲膝。右腿登直。成左前弓右後箭步。同時左手掌。由懷中擰翻按出。按出時。有往下沉的意思。左手掌要有立蹠。虎口要圓。左手左足。上下相照。左肘左膝。亦上下相照。右手勾羅。順右腿上方平伸。左手腕與肩齊平。掌微高於肩。左足前順。右足後橫。腰塌着勁。順項貫頂。兩眼平看正前方。其式如第一百一十三圖。

#### Explanation of the movement:

Your left foot swings outward, your right foot hooks inward, and your body twists around toward the Front, switching to your left knee bending and your right leg pressing straight, making a stance of left leg a bow, right leg an arrow. At the same time, your left palm goes from in front of your chest, turning over, and pushes out with an intention of sinking down. The hand should be upright and the tiger's mouth should be rounded. Your left hand and left foot are aligned with each other at an angle, while your left elbow and left knee are aligned with each other above and below. Your right hooking hand is extended level, over and parallel with your right leg. Your left wrist is at shoulder level, palm slightly higher than the shoulder. Your left foot in front is straight and your right foot behind is sideways. Your waist settles. Extend your neck, drawing up your headtop. Your gaze is level to the Front.

See photo 113:



## 第七章

### CHAPTER SEVEN

## 玉女穿梭 一

### [53.1] MAIDEN WORKS THE SHUTTLE – Part 1

(名解) 此玉女穿梭。共四式。八動作。運行四正四隅。旋轉八面。往來不斷。如機織穿梭狀故名。

Explanation of the name:

This technique has a total of four sections in eight movements. The movements cover all four compass and corner orientations, turning around in all directions, coming and going without pause, like the manner of the shuttle slipping in and out while using a weaving apparatus, hence the name.

(變動) 有八。合四定式。四過渡法。為八式。每二動作。合一式。餘皆同一。篆身合手。二進步按掌。

Eight movements:

There are four finishing postures and four transitional movements, making eight postures. Every two movements completes one performance of the technique, each time performed the same:

1. Seal off your body, bringing your hands together.

2. Advance, pushing palm.

(注意) 穿梭一式。係由單鞭二式。撤手擰身。轉身起點。餘七式。當逐式另詳。各式轉身。須腰步一致。不可微有阻滯。

Points for attention:

The first posture of WORKING THE SHUTTLE comes from the second posture of SINGLE ROD, Withdraw your [left] hand, twist your body, and turn around to face to the Rear. The remaining seven postures will then be explained in turn. With each posture in which you turn around, your waist and steps must work in unison and cannot have the slightest obstruction.

(功用) 假想敵人。由我身後側方擊來。我擰身拗手。揉化敵腕。以左手擊敵腹脅。再接下式。進左足順步。以左手往上斜捌。敵臂。趁勢托捩至敵腋。再用右手以擊之。此乃合下式。兩動作之功用。

Function:

If an opponent attacks from behind, I twist my body around, bringing my [right] hand across to neutralize his wrist, and use my left hand to strike to his belly or ribs. I then continue into the following posture, advancing my left foot into a straight stance while using my left hand to ward off his arm diagonally upward, taking advantage of the opportunity by propping and rending across at his armpit, then I use my right hand to attack. This posture combines with the following posture, a technique of two movements.

(演義) 身體向起點扭轉。 (即向身右扭轉) 左足尖勾勁。右足尖撇勁。兩足距離一尺四五寸。成錯綜八字步。轉至面目身體。均向起點。兩腿微曲。左膝蓋抵右膝彎。同時右手刁腕。往身體右邊化勁左手由前方收回。順左腿。經過腹部。直向右脅伸去。手心朝上。與右手心上下相照。右手與顱頂齊平。距正額八九寸。兩胳膊均要拗曲。如套環形。丹田吸勁。前胸面目。均向起點。兩眼平看起點。其式如第一百一十四圖。

Explanation of the movement:

Your body twists to your right (toward the Rear), your left toes hooking inward, right toes swinging outward, your feet about a foot and a half apart, making not quite a ninety degree angle to each other. Turn until your face and body are aligned to the Rear, legs slightly bent, your left knee touching the back of your right knee. At the same time, your right hand lures in at the wrist and neutralizes to your right while your left hand withdraws parallel to your left leg, passes your abdomen, and extends toward your right ribs, palm facing upward, your palms facing each other above and below, your right hand at headtop level, not quite a foot away from your forehead. Your arms should be bent, making a shape like a pair of linked rings. Your elixir field stores power. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 114:



## 玉女穿梭 二

### [53.2] MAIDEN WORKS THE SHUTTLE – Part 2

(注意) 進左足。斜向起點右角。合上式。一正一隅。功用詳見上式。

Points for attention:

Advance your left foot diagonally to the Right Rear. This posture is combined with the previous posture, one posture oriented straight, one posture oriented diagonally. The application explanation is the same as in the previous posture.

(講義) 承上式。左足超過右足。直向起點右角開一步左腿曲膝。右腿伸直。兩足距離二尺七八寸。腰塌着勁。成左前弓右後箭步。同時左手。由右肘下方。直向起點右角橫捩斜上。擰翻而出。至正額旁。手心朝上。停住距正額六七寸。右手隨着左手。同時出去。亦向起點右角按出。手掌立班。掌心朝外。右手與右肩齊平。右手左足。上下相照。鬆肩墜肘。使胳膊如月牙形。兩手距離尺餘。上下相照。左胳膊彎如半月。前胸面目。均向起點右角。兩眼平看起點右角。其式如第一百一十五圖。

Explanation of the movement:

Continuing from the previous movement, your left foot goes past your right foot, taking a step out to the Right Rear, and the leg bends, your right leg straightening, your feet about two and three quarters feet apart, your waist settling, making a stance of left leg a bow, right leg an arrow, At the same time, your left hand rends across diagonally upward to the Right Rear from under your left elbow, turning over as it goes out, until beside your forehead, palm facing upward, about two thirds of a foot away from your forehead, while your right palm goes along with the movement of your left hand by pushing out to the Right Rear, palm standing upright and facing outward, the hand at shoulder level. Your right hand and left foot are aligned with each other above and below, the shoulder loosening, elbow hanging, the arm bent into a half moon shape, Your hands are just over a foot apart above and below, your left arm also bent into a half moon shape. Your chest and face are aligned to the Right Rear, your gaze level to the Right Rear. See photo 115:



### 玉女穿梭 三

#### [53.3] MAIDEN WORKS THE SHUTTLE – Part 3

(注意) 此為第二式過渡法。為擰身竝步。轉向左方。 (起點左面) 亦有仍用擰身拗步而進者。惟稍覺呆滯。故用此過渡。取其圓滿靈活耳。

Points for attention:

This is the transitional movement for the second performance of the technique. Twist your body, bring your feet together, turn around to face to the Left, then you will twist your body further, and advance into a crossed stance. If you feel any stagnancy in the technique, make use of this transitional movement to get it to be more nimble.

(功用) 假想敵人。由我後方擊我右脅。或右肩我右足退進左足。向右擰身。敵即落空。再斜進右足。以右手橫捩敵人右脅右腋我臂擰翻捌出敵臂。再以左手探掌。擊按敵人脅部。或肩肘。此亦合下式。兩動作之功用。

Function:

If an opponent attacks my right ribs or right shoulder from behind, my right foot retreats toward my left foot, and I twist around to the right, causing him to land on nothing, then I diagonally advance my right foot while using my right hand to rend across to his right ribs or armpit, my arm turning over to ward off his arm, then I reach out my left palm to attack his ribs, shoulder, or elbow. This posture combines with the following posture, a technique of two movements.

(講義) 左足尖朝裏勾勁。勾至向左方。 (起點左面) 身體亦擰向左方。右足竝進左足。右足尖觸地。足踵提起。兩膝蓋相抵。身體下蹲。同時右手心翻而朝上。緊貼左胯停住。左手微落。仍高於肩。兩手心上下相照。丹田抱勁。頭頂項豎。足尖前胸。均向左方。兩眼扭看正前方。其式如第一百一十六圖。

Explanation of the movement:

Your left toes hook inward until pointing to the Left, your body also twisting toward the Left, and your right foot steps in to be next to your left foot, toes touching down, heel lifted, knees touching, your body squatting down. At the same time, your right palm turns over to be facing upward, coming in close to your left hip, and your left hand slightly lowers, but stays higher than the shoulder, palms facing each other above and below. Your elixir field stores power. Your headtop and neck are upright. Your toes and chest are aligned to the Left, your gaze twisted look toward the Front. See photo 116:



### 玉女穿梭 四

#### [53.4] MAIDEN WORKS THE SHUTTLE – Part 4

(注意) 斜方向。向右前方。此式合上式。又為一正一隅。此係定式、練習時。聯接上式。功用詳見三式。

Points for attention:

The orientation is diagonal, toward the Right Front. This posture is combined with the previous posture, one posture oriented straight, one posture oriented diagonally. This is a finishing posture, and so continue directly from the previous posture when practicing. The application explanation is the same as with Part 3.

(講義) 右足向右前方（起點前面右角）開一大步。右腿曲膝。左腿伸直。兩足距離二尺七八寸。成右前弓左後箭步。腰塌着勁。同時右手。直向右前方橫捩斜上。擰翻而出。至正額旁。手心朝上。右胳膊如半月形右手距正額數寸。左手掌隨着右手按出。右手翻出時。左手在右臂下。同出。左掌要立班。掌心朝外。手與肩平。左手右足。上下相照。兩手上下距離尺許。丹田抱勁。順項貫頂。前胸面目。均向右前方。兩眼平看右前方。其式如第一百一十七圖。

Explanation of the movement:

Your right foot takes a large step out to the Right Front and the leg bends, your left leg straightening, your feet about two and three quarters feet apart, making a stance of right leg a bow, left leg an arrow, your waist settling. At the same time, your right hand rends across diagonally upward to the Right Front, turning over as it goes out, until beside your forehead, palm facing upward, the arm bent into a half moon shape, the hand several inches above your forehead, while your left palm goes along with the movement of your right hand by pushing out. As your right hand turns over and goes out, your left hand goes out under your right arm. Your left palm should be standing upright, palm facing outward, the hand at shoulder height. Your left hand and right foot are aligned with each other above and below. Your hands are about a foot apart above and below. Your elixir field stores power. Extend your neck, drawing up your headtop. Your chest and face are aligned to the Right Front, your gaze level to the Right Front. See photo 117:



## 玉女穿梭 五

### [53.5] MAIDEN WORKS THE SHUTTLE – Part 5

(注意) 此式亦為過渡法。向起點正前方。演式時。不停。即接下式。

Points for attention:

This posture is again a transitional movement, facing to the Front. When practicing, do not pause, instead continue into the following posture.

(功用) 假想敵人。由我左方擊來。我進左足。以左手橫捩上棚敵腕。趁勢向外擰翻拗領。再以右手按敵胸脇或腋部此亦合下式。兩動作之功用。

Function:

If an opponent attacks from my left, I advance with my left foot while using my left hand to ward off his arm diagonally upward, taking advantage of the opportunity by twisting my hand over to lead him outward, then I use my right hand to push to his chest, ribs, or armpit. This posture combines with the following posture, a technique of two movements.

(講義) 左足竝進右足。左足尖觸地。足踵提起。兩膝蓋相抵身體下蹲。重點在右腿。右手掌微向右方揉化。手背朝上。胳膊仍如半月形。左手掌落下。往右胯斜伸。手心朝上。左肘抱肋。此為過渡法。練習時不停。前胸面目。均向正前方。兩眼平看正前方。其式如第一百一十八圖。

Explanation of the movement:

Your left foot steps in to be next to your right foot, toes touching down, heel lifted, knees touching, your body squatting down, the weight focused onto your right leg. Your right palm is neutralizing slightly toward your right, the back of the hand facing upward, the arm bent to make a half moon shape, while your left palm lowers and extends diagonally toward your right hip, palm facing upward, the elbow hugging your ribs. This is a transitional posture, and so do not pause in it when practicing. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 118:



### 玉女穿梭 六

#### [53.6] MAIDEN WORKS THE SHUTTLE – Part 6

(注意) 斜方向左前方。合上式又為一正一隅。練習時。兩式聯成一氣。不可停頓。功用詳見上式。

##### Points for attention:

The orientation is diagonal, to the Left Front. This posture is combined with the previous posture, one posture oriented straight, one posture oriented diagonally. When practicing, these two postures make a single continuous flow, and so you must not pause. The application explanation is the same as in the previous posture.

(講義) 左足向左前方開一大步。左腿曲膝。右腿伸直。兩足距離二尺七八寸。成左前弓右後箭步。腰塌着勁。同時左手直向左前方橫捩斜上。擰翻而出。有往外拗領的意思。掌心朝上。距正額數寸。左胳膊如半月形。右手掌同時隨着左手按出。右掌要立蹠。手心朝外。鬆肩墜肘。右胳膊如月牙形。右手左足。上下相照又皆向左前方。兩手距離尺餘。兩眼平看左前方。其式如第一百一十九圖。

##### Explanation of the movement:

Your left foot takes a large step out to the Left Front and the leg bends, your right leg straightening, your feet about two and three quarters feet apart, making a stance of left leg a bow, right leg an arrow, your waist settling. At the same time, your left hand rends across diagonally upward to the Left Front, turning over as it goes out, with an intention of leading across outward, palm facing upward, several inches away from your forehead, the arm bent into a half moon shape, while your right palm goes along with the movement of your left hand by pushing out. Your right palm should be standing upright, palm facing outward, the shoulder loosening, elbow hanging, the arm bent to make a half moon shape. Your right hand and left foot are aligned with each other above and below, and are also aligned to the Left Front. Your hands are just over a foot apart. Your gaze is level to the Left Front. See photo 119:



### 玉女穿梭 七

#### [53.7] MAIDEN WORKS THE SHUTTLE – Part 7

(注意) 此式亦為過渡法。合下式為一正一隅。練習時不停。便接下式。擰身拗步。面向起點。

Points for attention:

This posture is again a transitional movement. This posture is combined with the previous posture, one posture oriented straight, one posture oriented diagonally. When practicing, do not pause, instead continue into the following posture. Your body is twisted and you are in a crossed stance, facing to the Rear.

(功用) 假想敵人。擊我右側方。我向右（指身右）扭身縮肘。自能化敵於外門。我再斜進右足。以右手橫捩擰翻。棚敵臂肘趁勢拗領於外門。以左手進擊敵脅。或肩肘。此亦合兩式動作之功用。

Function:

If an opponent attacks from my right side, I twist my body around to the right, shrinking my [right] elbow in, which will naturally make me able to neutralize him away, then I diagonally advance my right foot while using my right hand to rend across, turning it over to ward off his arm at the elbow, taking advantage of the situation by leading him outward, and I send my left hand forward to attack his ribs, shoulder, or elbow. This posture combines with the following posture, a technique of two movements.

(講義) 左足朝裏勾勁。右足朝外撇勁。左足踵作軸。轉向起點。兩足成錯綜八字步。距離一尺餘。左膝蓋抵於右膝彎。右足尖斜向起點左角。同時右手縮回。斜靠左脅。手背朝上。右肘抱肋。左手仍在頭部左上方。手心朝上距離七八寸。左胳膊如半月形。前胸正對起點。兩眼扭看左方。（起點左面）練習時不停。立接下式。其式如第一百二十圖。

Explanation of the movement:

Your left foot hooks inward and your right foot swings outward, your left foot pivoting on the heel to point toward the Rear, your feet making not quite a ninety degree angle to each other, just over a foot apart, your left knee touching the back of your right knee, your right toes pointing diagonally toward the Left Rear. At the same time, your right hand withdraws to be near your left ribs, the back of the hand facing upward, your right elbow hugging your ribs, while your left hand remains to the upper left of your head, palm facing upward, the hand about three quarters of a foot away, the arm bent into a half moon shape. Your chest is aligned to the Rear, your gaze twisted to look toward the Left. When practicing, do not pause, instead continue right into the next posture. See photo 120:



### 玉女穿梭 八

#### [53.8] MAIDEN WORKS THE SHUTTLE – Part 8

(注意) 斜方向起點左角。合以上七式。其運行之路線。為四正四隅。凡穿梭中之過渡法。多為正面。而定式則為斜角。由此式下接攬雀尾

Points for attention:

The orientation is diagonal, toward the Left Front. Combined with the previous seven postures, the route of these movements takes you to the four compass and four corner directions. The transitional movements within WORKING THE SHUTTLE face always to the compass directions and the finishing postures face to the corners. Continue from this posture into CATCH THE SPARROW BY THE TAIL.

(講義) 右足再向左方 (起點左面) 斜進半步。右腿曲膝。左腿伸直。成右前弓左後箭步。腰塌着勁。同時右手。直向起點左角橫掠斜上。擰翻而出。擰至手心朝上。距頭額上方數寸。右胳膊彎如半月。同時左手掌。隨着右手按出。迨右手擰翻往上抬起時。左手由右臂下方前擊。左手掌要有立班。手心朝外。左手與左肩齊平。左胳膊亦微曲。鬆肩墜肘。各定式均以肩窩吐力。左手右足。上下相照。頭頂項豎。前胸面目均向起點左角。兩眼平看起點左角。其式如第一百二十一圖。

Explanation of the movement:

Your right foot then advances diagonally a half step to the Left and the leg bends, your left leg straightening, making a stance of right leg a bow, left leg an arrow, your waist settling. At the same time, your right hand rends across diagonally upward to the Left Rear, turning over as it goes out, until the palm is facing upward, several inches above your forehead, the arm bent into a half moon shape, while your left hand goes along with the movement of your right hand by pushing out. Once your right hand is turned over and lifted up, your left hand attacks forward from under your right arm. Your left palm should be standing upright, palm facing outward, the hand at shoulder height, the arm slightly bent, the shoulder loosening, elbow hanging. In each finishing posture, power is expressed from the hollow of the shoulder. Your left hand and right foot are aligned with each other above and below. Your headtop and neck are upright. Your chest and face are aligned to the Left Rear, your gaze level to the Left Rear. See photo 121:



### 上步攬雀尾 一

#### [54.1] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – Part 1

此式由玉女穿梭八式變化。先將右手往身後拗化。如同右手有物。故意丟在後邊。左手旋即曲回右乳手心朝上。兩足承上式。原地不動。一切動作。均與第六章。攬雀尾。一百一十一圖。完全相同。參看第一百一十一圖。不另插圖。

This posture is a transition from Part 8 of MAIDEN WORKS THE SHUTTLE. First send your right hand twisting away, neutralizing toward your rear, as though the hand is holding an object and wants to drop it behind you, then your left arm promptly bends in to bring the hand toward the right side of your chest, palm facing upward, your feet staying where they are. Everything about the movement is the same as in photo 111.

### 上步攬雀尾 二

#### [54.2] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – Part 2

由上式。左手直向起點探出去。左足向起點開一步。右足再向起點左角開一步。右手在左手下方。往起點左角斜上捩去。兩手如捧物狀。此式即是第三章。攬雀尾第七圖。參看第七圖。不另插圖。

Continuing from the previous posture, your left hand reaches out to the Rear, your left foot stepping out to the Rear, and your right foot then steps out to the Left Rear, your right hand going from below your left hand, rending away diagonally upward to the Left Rear, your hands as though carrying an object. This posture is the same as in photo 7.

### 上步攬雀尾 三

#### [54.3] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – Part 3

此式亦卽第三章。攬雀尾第八圖。姿式方向。完全相同。參看第三章攬雀尾。七式第八圖。不另插圖。

Same as in photo 8.

### 上步攬雀尾 四

#### [54.4] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – Part 4

此式與第三章。攬雀尾八式九圖。完全相同。參看第九圖。不另插圖。

Same as in photo 9.

### 上步攬雀尾 五

[54.5] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – Part 5

此式與第三章。攬雀尾第十圖。姿式方向。說明。完全相同。參看第三章。攬雀尾九式第十圖。不另插圖。

Same as in photo 10.

### 上步攬雀尾 六

[54.6] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – Part 6

此式與第三章。十一圖。完全相同。參看第三章。攬雀尾十式。第十一圖。不另插圖。

Same as in photo 11.

### 上步攬雀尾 七

[54.7] STEP FORWARD, CATCH THE SPARROW BY THE TAIL – Part 7

此式與十二圖。完全相同。參看第三章攬雀尾。十一式第十二圖。不另插圖。

Same as in photo 12.

### 單鞭 一

[55.1] SINGLE ROD – Part 1

此式與十三圖。完全相同。參看第三章。單鞭第十三圖。不另插圖。

Same as in photo 13.

### 單鞭 二

[55.2] SINGLE ROD – Part 2

此式與十四圖。完全相同。參看第三章。第十四圖。不另插圖。

Same as in photo 14.

### 雲手 一

[56.1] CLOUDING HANDS – Part 1

(名解) 兩手左右運行。宛如雲氣旋繞。往來不斷。故名。少林拳中。雖有類此之名稱。與手法。但功用不同。少林純剛。此則極柔。

Explanation of the name:

The hands go side to side with revolving motions, like swirling vapors, going back and forth unceasingly, thus the name. Although Shaolin Boxing has this type of technique, the function is not the same. Whereas Shaolin advances with hardness, this version is very soft.

(變動) 有三。一原地雲手。二移步雲手。三左步雲手。

Three movements:

1. Staying where you are, cloud with your [right] hand.
2. Shifting your step, cloud with your right [left] hand.

### 3. Stepping out with your left foot, cloud with your left [right] hand.

(注意) 演式時。以五式為標準。如地勢過寬。可演七式。如過窄。則可減演三式。總宜單數。再變單鞭。兩手往來。步隨身移。腰脊要豎。不可任意搖動。

#### Points for attention:

When performing this technique, the standard is to do this posture five times. If the practice space is broad, you may do as many as seven, but if the space is confined, you may do only three. It should always be an odd number, then switch to SINGLE ROD. As your hands go back and forth, your steps following along, your body shifting, your spine should be upright and must not be arbitrarily swaying.

(功用) 堅實腰脊。靈活臂膀。遇敵自右襲擊。我卽用右手。向外掙化。趁勢發勁以擊之。倘敵繞正面擊我。我卽用左手或右手。向左或右。拗領。以化其勁。因以擊之。

#### Function:

This technique straightens the spine and livens the arms. If an opponent attacks from the right, I send my right hand outward to neutralize it, then take advantage of the situation by issuing as a counterattack. Or if an opponent attacks from the front, I send either my left hand or right to its respective side, neutralizing his power in order to counter.

(講義) 由上式單鞭。兩足原地不動。右手勾羅變掌。直向身體右邊按下。如同手中持物。故意丟去。後面之狀。同時左手。由左胯外方雲至右胯外方。再往上。雲至右肩裏端。接近肩窩。手背朝外。右胳膊成向下之斜直線。手心朝下。右手高低。與胯齊平。距右胯約一尺七八寸。身體用腰脊力量。領着向正前方研動。重點似在左腿。身體不可過於前傾。雲手各式。前胸均向起點右方。此式向起點扭項。兩眼迴看起點。(右手上方) 兩手往來。均要而然。其式如第一百二十二圖。

#### Explanation of the movement:

Continuing from the previous posture, your feet stay where they are as your right hand changes from hook to palm and pushes down to the right side of your body, as though there is an object in your hand that you are dropping behind you. At the same time, your left hand is clouding from the outside of your left hip to the outside of your right hip, then upward to the inside of your right shoulder, and once near the hollow of the shoulder, the back of the hand is facing outward. Your right arm is making a diagonal line, palm facing downward, the hand level with your right hip, about a foot and three quarters away from it. Your body uses power from your lower back to guide the movement into twisting forward. The weight still seems to be on your left leg, and your body still must not overly incline forward. With each posture of your hands clouding, your chest again faces to the Right, but in this moment you are twisting to the Rear, and your gaze will return to the Rear (over your right hand). The coming of going of both hands should be natural. See photo 122:



#### 雲手 二

#### [56.2] CLOUDING HANDS – Part 2

(注意) 演式時手足均不停。卽接上式。兩手往來。如同行雲。無論左右手。凡雲至下方時。假想有極重之物。擋住吾手。我用肩臂之挽力。直向外橫撩。切忌往上托舉。手足尤須連合一氣。眼隨手看。

#### Points for attention:

When practicing, your hands and feet do not pause, instead they continue into this posture. Your hands go back and forth like moving clouds. Regardless of which hand, when the clouding action is at its lowest point, I imagine there is a very heavy object blocking my hand and I use lifting power from my shoulder to rend it across to the outside. But by all means avoid propping upward. Your hands and feet work in unison. Your gaze follows your hands.

(功用) 此式之功用。假想面前之敵。被我左手拗化至外門。以右手挽擊敵人腹脇各部。右式亦然。

#### Function:

The opponent in front of me has been neutralized and sent out by my left hand, so I use my right hand to do a lifting strike to his belly or ribs. The function would be the same on the other side.

(講義) 右足竝進左足。兩膝蓋相抵。身體下蹲。重點坐在兩腿。同時右手。由身體右邊。往身體左邊雲去。與右足同時動作。左手由面前。向身體左邊擰翻拗化。意在化去敵手。以右手繫之。以腰作軸。微向左扭。右手心朝上。距右胯數寸。左手心朝下。微高於肩。左胳膊彎如半月。鬆肩墜肘。兩足尖與前胸。均向右方。(起點右面) 頭微向身左扭項。兩眼平看左手。其式如第一百二十三圖。

#### Explanation of the movement:

Your right foot advances to your left foot, your knees touching each other, your body squatting down, the weight now on both legs. As your right foot moves, your right hand clouds away from the right side of your body to the left side and your left hand goes from in front of you to the left side of your body, turning over to neutralize. The intention is to neutralize an opponent's hand and strike him with your right hand. Using your waist as an axis, slightly twist to the left. Your right palm is facing upward, several inches from your right [left] hip, and your left palm is facing downward, slightly higher than the shoulder, the arm bent to make a half moon shape, the shoulder loosening, elbow hanging. Your toes and chest are aligned to the Right, but your head is slightly twisted to the left, your gaze level toward your left hand. See photo 123:



#### 雲手 三

#### [56.3] CLOUDING HANDS – Part 3

(注意) 凡雲手在上之手。無論左手右手。皆隨腰脊往左或右磨轉。兩眼亦隨着往上之手。左右注視。其定式一開步。一竝步。最為合宜。如全用開步。手足不免參差。如全用竝步。則足部過於呆滯。

Points for attention:

During CLOUDING HANDS, the upper hand, whether it be the left or right, always turns along with your lower back to the left and right. Your gaze in turn goes along with the upper hand, looking to the left and right. It is best to stabilize the posture when you step out and when you bring your feet together. If you are only stepping out, your hands and feet will fall out of sync, and if you are only stepping together, then your steps would be too sluggish.

(講義) 右足向正前方橫着挪動半步。兩足距離二尺餘。兩足尖仍向起點右方。右腿彎曲。身體重點。移於右腿。同時左手往外往下。再往右膝間攬擗停於右膝蓋上方。右手於左手下落時。亦往上托擗。至顱頂平刁腕向右拗領。使腰脊作軸向身右扭。右手背朝上。與左手上下相照。面目前胸。仍向右方頭往身右扭項兩眼隨看右手。其式如第一百二十四圖。

Explanation of the movement:

Your right [left] foot takes a sideways half step to the Front so your feet are just over two feet apart, both feet pointing to the Right, your right leg bent, the weight shifting onto it. At the same time, your left hand goes outward and downward, then raises up toward your right hip, stopping above your right knee, as your right hand lowers and then props up until at headtop level, the wrist luring in, leading across to your right, causing your waist to be like an axis, twisting you to the right. The back of your right hand is facing upward, and your hands are facing each other above and below. Your face and chest are again aligned to the Right, your head turning to twist your neck to your right. Your gaze goes along with the movement to look toward your right hand. See photo 124:



## 雲手 四

### [56.4] CLOUDING HANDS – Part 4

雲手以五步為準則。如地勢過寬。可演至七式。或九式。如地勢窄狹。亦可演三式。由三式續往下演。仍為一百二十二圖。至一百二十四圖。三個動作。如換式。必須演至與一百二十四圖相同。左足不開出。右手變為勾羅手。再開左足。便是單鞭讀者注意。

The standard is to step out five times. If the space is very broad, you may take seven steps, or nine. If the space is too cramped, you may take three. When practicing continuously, you will repeat photos 122–124, but when switching to the following posture, you will perform up to photo 124, but without your left foot stepping out. Your

right hand then gathers in to become a hook, and then your left foot steps out, and you continue into the SINGLE ROD posture. Be mindful of this.

### 單鞭 一

#### [57.1] SINGLE ROD – Part 1

與第十三圖。完全相同。參看第三章。單鞭一式。第十三圖。不另插圖。

Same as in photo 13.

### 單鞭 二

#### [57.2] SINGLE ROD – Part 2

(注意) 由此式接演下式。故特刊此圖。以便容易。銜接下式。

Points for attention:

This posture continues into the following posture, and so this photo has been included to make it easier to understand the transition.

(講義) 由上式。右足朝裏勾勁。左足朝外撇勁身體向正前方研回去。左腿曲膝。右腿伸直。成為左前弓右後箭步。右手勾羅不動。同時左手掌。由右肩窩。直向正前方擰翻按出去。按出之路線要圓徑。有下沉的意思。手腕要有立蹠。手虎口與鼻尖相對。腰塌着勁。左肘左膝。上下相照。兩眼平看正前方。其式如第一百二十五圖。

Explanation of the movement:

Continuing from the previous posture, your right foot hooks inward, Your left foot swings outward, your body twisting around toward the Front, and your left knee bends, your right leg straightening, making a stance of left leg a bow, right leg an arrow, your right hand staying as it is, gathered into a hook. At the same time, your left palm goes from your right shoulder, turning over, and pushes out to the Front. The path the hand takes as it pushes should be in an arc and have an intention of sinking down. The wrist should be standing upright, the tiger's mouth in line with your nose. Your waist settles. Your left elbow and left knee are aligned with each other above and below. Your gaze is level to the Front. See photo 125:



### 下勢

#### [57.3] LOW POSTURE

(名解) 下勢者。身體極力下降。身腰臂腿。均至最低限度故名。

Explanation of the name:

“Low posture” means that your body puts all its energy into lowering, your torso, arms, and legs all going as low as possible, hence the name.

(動作) 有二。一撤手抽身。二伸臂下腰。

Two movements:

1. Retract your [left] hand, withdrawing your body.

2. Extend your [left] arm, lowering your waist.

(注意) 此式雖極低。然脊骨仍須直立。不可前探左傾。身重在右腿。小腹放在右腿上。身體伏地的意思。

Points for attention:

Although this posture is very low, your spine must remain straight rather than leaning forward to your left. The weight is on your right leg, your lower abdomen settling onto your right thigh, and your body has an intention of crouching on the ground.

(功用) 假想敵用力握吾左臂。我抽身縮肩。臂往下撤使敵前仆。進退失主。倘敵後掙。我趁勢前送以擊之。如敵用雙推撲吾身。我用此式身體坐於右腿敵自落空再乘勢以擊其隙。

Function:

If an opponent forcefully grasps my left arm, I draw back my body, shrinking my shoulder in and withdrawing my arm downward, causing him to topple forward and lose control over his capacity to advance or retreat. If he struggles to back away, I take advantage of the opportunity and strike forward. Or if he uses both hands to push on my body, I apply this posture by sitting onto my right leg so he simply lands on nothing, then I take advantage of the situation by striking once a gap appears.

(講義) 由單鞭式。身體極力往後撤回。右腿極力彎曲。使小腹坐在右腿上。左腿伸直。同時左手。由上方順着左腿抽回左膀。再順左腿。上方伸出去。手掌側立。與左足上下相對。距左足八九寸許。左肘左膝。亦距離四五寸。腰脊仍須直豎不可前傾左探身體伏下。蹲至極點。右手勾羅。仍在後平伸足尖前胸。均向右方。頭向身左扭頸。平看左手上方。其式如第一百二十六圖。

Explanation of the movement:

From the previous posture, your body puts all its energy into withdrawing to the rear, your right leg bending so much that your lower abdomen is settling onto your right thigh, your left leg extended straight. At the same time, your left hand goes from above, following along your left thigh, withdrawing to the hip, then again following along your left leg to reach outward above it, the palm standing sideways not quite a foot above your left foot, your left elbow about half a foot away from your left knee. Your spine must remain straight rather than leaning forward to your left, yet your body crouches down by squatting as far as it can. Your right hand remains gathered into a hook extended level behind you. Your toes and chest are aligned to the Right. Your torso is twisted to your left, your gaze level over your left hand. See photo 126:



## 金雞獨立 左

## [58.1] LEFT GOLDEN ROOSTER STANDS ON ONE LEG

(名解) 雞與鶴。皆有一足獨立之能。此式一足獨立。一足提起拳曲。兩手前後伸揚。作抖翎展翅狀。其動作形如雞鶴故名。有左右二式。故亦名左右金雞獨立。

Explanation of the name:

Roosters and cranes both have the ability of standing on one leg. In this posture, you stand on one leg while the other leg is lifted and curled in, your arms extended and raised to the front and rear, making a posture of shaking feathers while spreading wings, the movement like that of a rooster or crane, hence the name. There is a left and right version, therefore the technique is also known as LEFT & RIGHT GOLDEN ROOSTER STANDS ON ONE LEG.

(動作) 有二。一提足擎掌。二落步擎掌。

Two movements:

1. Lift your [right] leg, propping up with your [right] palm.
2. Lower your [right] leg, propping up with your [left] palm.

(注意) 此二式練習一足之蹠法。運動腰脊。兩式起落。連合一致。獨立時不動如山。望之如樹木之生於地。蓋形意中。有金木水火土五行。此兩式亦太極中之木形耳。

Points for attention:

These two postures supply one-legged stance training and also exercise the spine. These postures involve lifting and lowering simultaneously. When standing on one leg, be still as a mountain, or consider it to be like a tree growing out of the ground. Within Xingyi are the five elements of metal, wood, water, fire, and earth. These two postures are likewise the wood element within Taiji.

(功用) 假想由上式。我以左手擊敵。敵以手攔開。我再用右手向前。往上挑開。以右腿猛提起。使膝蓋衝敵腹部。膝手同進。左式亦然。此太極中之膝打也。

Function:

Continuing from the previous posture, I used my left hand to attack the opponent, but he has used a hand to block it aside. I then send my right hand forward, carrying upward, and fiercely lift my right leg to smash his belly with my knee, knee and hand advancing in unison. It is the same on the left side. This is the knee strike within Taiji.

(講義) 由上式左手直向前方插出。如同隨敵身進攻同時右腿提起。意在用膝擊敵腹部。右手與右膝同出。意在挑開敵手。或擊敵面部。左腿獨立。身體重點在左腿。右膝與胯齊平。右足背挺勁。右手前探。微高於肩。右肘右膝上下相照。距離四五寸許。右手掌要立蹠。手心朝前。左手同時抽回。停於左胯。手背朝上。丹田抱勁。前胸面目。均向正前方。兩眼平看正前方。其式如第一百二十七圖。

Explanation of the movement:

Continuing from the previous posture, your left hand pierces out forward as though following the opponent's body to attack it. At the same time, your right leg lifts, with an intention of attacking the opponent's belly with your knee, your left hand going out with it, with an intention of carrying away the opponent's hand or striking to his face. Your left leg stands one-legged, the weight focused onto your left leg. Your right knee is at hip level, the top of the foot stretched out. Your right hand is reaching forward, slightly higher than the shoulder. Your right elbow and right knee are aligned with each other above and below, about half a foot apart. Your right hand should stand upright, the palm facing forward. Your left hand at the same time withdraws, stopping by your left hip, the back of the hand facing upward. Your elixir field stores power. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 127:



### 金雞獨立 右

#### [58.2] RIGHT GOLDEN ROOSTER STANDS ON ONE LEG

(注意) 此式與上式。為左右二式。由上式退步。變此式。蓋以退為進也。

Points for attention:

This posture and the previous one are performed as a left and right version. Continuing from the previous posture, retreat and change to this posture. It is a matter of using retreat as advance.

(功用) 假想上式。右手被敵格開。敵腹進以擊我。我右足右手後退。再提左膝以撞敵腹。以左手挑開敵手。或直衝敵人胸面各部。

Function:

Continuing from the previous posture, my right hand has been blocked by the opponent and he then advances to attack me, so I retreat my right foot and right hand, then lift my left knee to smash his belly while using my left hand to carry away his hand or strike to his chest or face.

(講義) 右足後退一步落地。右手隨着向後平起。變勾羅手。同時換左手。直向前方衝出。左膝亦同時提起。意在衝撞敵腹。足尖下垂足背挺勁。左手掌。亦要立班。手心朝前。左肘左膝。上下距離四五寸。鬆肩墜肘。此式亦有將右手置右胯者。此取易接倒撞猴。故用勾羅。右腿獨立。重點在右腿。前胸面目。均向正前方。兩眼平看正前方。丹田抱勁。含胸拔背。其式如第一百二十八圖。

Explanation of the movement:

Your right foot retreats a step and comes down, your right hand going with it to the rear and lifting to be level, changing to a hook hand. At the same time, your left hand strikes out forward, your left knee lifting, with the same intention of smashing the opponent's belly, the toes hanging down, the top of the foot stretched out. Your left palm likewise should be standing upright, palm facing forward. Your left knee and left elbow are about half a foot apart, the shoulder loosening, elbow hanging. For this posture, there are also those who place their right hand by their right hip, but the way it is done here connects more easily with RETREATING MONKEY, thus the use of the hook hand instead. Your right leg stands one-legged, the weight focused on your right leg. Your chest and face are aligned to the Front, your gaze level to the Front. Your elixir field stores power. Contain your chest and pluck up your back. See photo 128:



### 倒撞猴 —

#### [59.1] RETREATING MONKEY – Part 1

(名解) 倒撞猴者取其輕敏靈捷。前探後退。似猴故名。或謂猴善撲人。我退步撤手。另以探掌。擊其顱頂。又名倒撞後。與少林拳中之倒撞步。秘宗之倒撞五行。各步法相同。皆為倒退而用撞步者。三說均是。

Explanation of the name:

A “retreating monkey” refers to nimbleness and agility, reaching forward while stepping back, performing it like a monkey, hence the name. Another explanation is that a monkey [or ape] is good at attacking a person. I retreat from the opponent, withdrawing a hand while reaching out my other palm to attack his headtop. [In this case, the name would be rendered as RETREAT, DRIVING AWAY THE MONKEY.] It is also said that this technique is the same as Shaolin’s “expelling step”, or retreating action within Mizong’s five elements, the footwork being the same. Both of these are retreating actions which are also expelling actions. All three of these explanations are valid.

(變動) 有二。一右探掌。二左探掌。

Two movements:

1. Right reaching palm.
2. Left reaching palm.

(注意) 此式之動作。左右共演五式。以右手右足在前為止。如地方寬暢。亦可演至七式。或九式。但總以右手右足在前。為換式之過渡法。以五式為標準。後腿宜彎曲。重點式式皆在後腿。兩手上下之路線。皆要橢形圓圈。切不可拐硬彎

Points for attention:

The movements of this technique are performed to the left and right for a total of five times, the last time with your right hand and right foot forward, though if the space is broad and open, you can do as many as seven or nine, transitioning always with right hand and right foot forward. Five times is the standard. Your rear leg should be bent, the weight focusing onto the rear leg with each posture. Your hands should go upward and downward in elliptical arcs, and the arms must not perform bending that is either limp or stiff.

(功用) 柔活兩臂。練習腿蹠。堅實腰脊。運動督脈。遇敵襲擊時。我退步。先用前手化其勁。再以後手探擊其面部胸部。或喉部。

Function:

This technique livens the arms, trains the stance, strengthens the lower back, and improves circulation. If an

opponent suddenly attacks, I retreat, first using my front hand to neutralize his power, then reaching out my rear hand to strike to his face, chest, or throat.

(講義) 此為第一動作。由金雞獨立式。變換。左足後退一步。落地。左手亦同時退至左跨旁。手心朝上。同時右手由身後斜方往上。再往前方探出。其路線成橢形圓圈。右腿前伸微直。左腿弓曲。身體重點皆在左腿。兩足距離一尺八九寸。右手背朝上。右手與右肩齊平鬆肩沉肘。右手右足。上下相照。丹田抱勁。頭頂項豎。兩眼平看正前方。其式如第一百二十九圖。

Explanation of the movement:

This first movement transitions from GOLDEN ROOSTER STANDS ON ONE LEG. Your left foot takes a step back to come down, your left hand going beside your left hip, palm facing upward. At the same time, your right hand goes to your rear, diagonally upward, then reaches out forward, the route making an elliptical arc. Your right leg in front is almost straightened, left leg bent with the weight focused onto it, your feet not quite two feet apart. The back of your right hand is facing upward, the hand at shoulder level, the shoulder loosening, elbow sinking. Your right hand and right foot are aligned with each other above and below. Your elixir field stores power. Your headtop and neck are upright. Your gaze is level to the Front. See photo 129:



## 倒撞猴 二

### [59.2] RETREATING MONKEY – Part 2

(注意) 此為左式與右式功用同。後退之足。須偏向側方。不可在直線。直進直退。各式始圓整。式式要豎立腰脊。

Points for attention:

This posture is the technique on the left side, the same as on the side right. The retreating foot must incline to the side rather than step simply straight. Correctly advancing and retreating, each of these postures will then be performed in an orderly way. In each posture, your lower back should be upright.

(講義) 右足向身後即（起點）退一步左足在前微伸直右腿極力彎曲。身體重點。坐於右腿。同時左手。往身後斜方。再向上往前方探出。其經過路線。成橢形圓圈。探掌時要有由上往下按勁的意思。左手心朝下。與左足上下相照。右手亦同時撤回。兩手同時來往。手足連貫一氣。右手心朝上。置於右跨裏邊下方。距右膝數寸。腰脊豎勁。含胸拔背。丹田吸勁。兩眼平看正前方。其式如第一百三十圖。

Explanation of the movement:

Your right foot retreats a step behind you (to the Rear), your left leg in front almost straightening, your right leg

putting its energy into bending as the weight sits onto it. At the same time, your left hand goes diagonally to your rear, then upward, and reaches out forward, the route drawing an elliptical arc. As your palm reaches out, there should be an intention of pushing down from above, palm facing downward, aligned above and below with your left foot, right hand at the same time withdrawing. Your hands go back and forth in unison, your hands and feet continuously flowing. Your right palm is facing upward as it is placed below the inside of your right hip, several inches away from your right knee. Your lower back has an energy of being upright. Contain your chest and pluck up your back. Your elixir field stores power. Your gaze is level to the Front. See photo 130:



[Photo 130 is a repeat of photo 58, but was surely meant to be a repeat of photo 46:]



### 倒撞猴 三

#### [59.3] RETREATING MONKEY – Part 3

(注意) 由此換式亦可。如再演二式共五式。為最洽當。因倒撞猴。以五式為標準故耳。總以右手右足在前。再換他式。即 (本圖)

Points for attention:

To perform this action two more times for a total of five is best. Because this technique uses five times as the standard, you will always finish with your right hand and right foot forward to change to the following posture, as in this photo.

(講義) 由上式不停。右手往身斜上。再向前方探出。其路線劃成橢形圓圈。同時左足向身後倒退一步。有偏向側方的意思。右腿在前斜直。兩足距離一尺八九寸許。左腿彎曲。身體重點。皆在左腿。左手同時撤回。置於肚臍左下方。左膝裏邊靠下。手心朝上。兩手同時往來。不可先後。右手心朝下。與右足上下相照。手與肩平。丹田抱勁。含胸拔背。兩眼平看正前方。其式如第一百三十一圖。

Explanation of the movement:

Continuing from the previous posture without pausing, your right hand goes to your rear, diagonally upward, then reaches forward as a palm strike, the route drawing an elliptical arc. At the same time, your left foot retreats a step to the Rear and inclining slightly toward the side, your right leg in front almost straightening, your feet not quite two feet apart, left leg bent with the weight focused onto it. Your left hand is withdrawing to be placed below and to the left of your navel, close below the inside of your left hip, the palm facing upright. Your hands go back and forth in unison, and must not move before or after one another. Your right palm is facing down, aligned with your right foot, the hand at shoulder level. Your elixir field stores power. Contain your chest and pluck up your back. Your gaze is level to the Front. See photo 131:



### 斜飛式 一

#### [60.1] DIAGONAL FLYING POSTURE – Part 1

名解變動。功用說明。方向部位。均與第四章。第四十八圖。完全相同。參看第四十八圖。各條。不另插圖。

Same as in photo 48.

### 斜飛式 二

#### [60.2] DIAGONAL FLYING POSTURE – Part 2

此式方向部位。功用說明。完全與四十九圖相同。參看第四章第四十九圖各條。不另插圖。

Same as in photo 49.

### 斜飛式 三

#### [60.3] DIAGONAL FLYING POSTURE – Part 3

此式方向部位。功用說明。與五十圖完全相同。參看第四章第五十圖各條。不另插圖。

Same as in photo 50.

### 提手 一

#### [61.1] RAISE THE HANDS – Part 1

此式與第十五圖相同。參看第三章第十五圖各條註。不另插圖。

Same as in photo 15.

### 提手 二

#### [61.2] RAISE THE HANDS – Part 2

(注意) 此為提手變動式。亦可為白鶴亮翅之一。

Points for attention:

This is a transitional posture of RAISE THE HANDS, but can also be considered the first part of WHITE CRANE SHOWS ITS WINGS.

(講義) 右足原地落實。腰脊微有向上伸長的意思。兩手先按勁。然後提起。右手刁腕。停於面前六七寸許。手背朝上。手腕下垂。與鼻齊平左手按至腹部。手心朝上。停於肚臍下方。右胳膊彎曲如同懷中抱物。兩腿微曲。此式是過渡法。練習時不停。前胸面目。均向起點右方。兩眼平看起點右方。其式如第一百三十二圖。

Explanation of the movement:

Your right foot stays where it is and comes down fully. Your lower back has a slight intention of stretching upward. Your hands first push down, then lift, your right hand stopping about two thirds of a foot in front of your face, the back of the hand facing upward, wrist drooping at nose level, your left hand pushing down to your abdomen, palm facing upward, stopping below your navel, your right arm bent as if embracing something, your legs slightly bent. This is a transitional posture, and so do not pause in it while practicing. Your chest and face are aligned to the Right, your gaze level to the Right. See photo 132:



### 白鶴亮翅 一

#### [62.1] WHITE CRANE SHOWS ITS WINGS – Part 1

(名解) 斜伸兩臂。作鳥翼狀。右足實。左足虛。亦如鶴之獨立故名。形意。秘宗。少林。各派拳術中。多有此式。惟姿式各有不同耳。

Explanation of the name:

Spread your arms at an angle, making a shape like a bird's wings. Your right foot is full, left foot empty, resembling a crane standing on one leg, hence the name. The boxing arts of Xingyi, Mizong, and Shaolin all have this posture, although it is performed slightly differently.

(變動) 有二。一進步束臂。二上步分展。

Two movements:

1. Advance, bundling your “feathers”.
2. Step forward, spreading your arms.

(注意) 第一式。由心意用力。兩臂合抱。氣貼背後。斂入脊骨。至下式開展時。其勁不致散亂。

Points for attention:

In this first part, express power by way of intention. As your arms embrace, energy sticks to your back, gathering into your spine. When they spread apart in the following posture, their energy thus does not become disordered.

(功用) 合上下二式。均為伸縮胸臂之用。遇敵時。或由左手先棚攬後掛。右手再撩托敵腹。接下式。以右手橫捩兼向右拗化拎提。進而下按。

Function:

Combining the first and second part of this technique, it trains flexibility in the chest and back. When encountering an opponent, my left hand first wards off and catches with a hanging action to the rear and my right hand props up to his belly, then in the following posture, my right hand will rend across while also carrying upward to the right to neutralize, and it will then advance and push down.

(講義) 扭身向正前方。左足先往正前方邁出。此式之過渡。與攬雀尾第四圖完全相同。參看第三章第四圖右手按下。左手抬起。由面前向正前方棚攬翻挂而出。腰脊亦隨着向身左扭轉右手向左跨斜身。手心朝上。此處之過渡姿式。又與第六圖相同。由此處不停。右足再向左足前。斜進一步。足尖觸地。左腿彎曲。身體重點。坐於左腿。兩足距離一尺六七寸。成提踵子午步。同時左手。由上往下落。落至右肩裏方停住。手背朝上。兩肘均抱肋。兩胳膊均要抱勁。右手心朝上。距左肘三四寸許。丹田抱勁。頭頂項豎兩眼平看正前方。其式如第一百三十三圖。

Explanation of the movement:

Twist your torso so that it is aligned to the Front, and step your left foot out to the Front. This transitional movement is the same as in photo 4 of CATCH THE SPARROW BY THE TAIL. Then your right hand pushes down as your left hand lifts in front of you, warding off and catching to the Front, turn over and hanging, your lower back twisting to your left, your right hand extending diagonally toward your right hip, palm facing upward. This transitional movement is the same as in photo 6. Do not pause. Your right foot then advances a step diagonally forward toward your left foot, toes touching down, your left leg bending, the weight sitting onto it, your feet about a foot and two thirds apart, making a heel-lifted sundial stance. At the same time, your left hand lowers from above until to the inside of your right shoulder, the back of the hand facing upward. Your elbows hug your ribs. Your arms should have an energy of embracing. Your right palm is facing upward about a third of a foot from your left elbow. Your elixir field stores power. Your headtop and neck are upright. Your gaze is level to the Front. See photo 133:



## 白鶴亮翅 二

### [62.2] WHITE CRANE SHOWS ITS WINGS – Part 2

(注意) 開展兩臂。腰脊亦隨之舒長。惟丹田勁。始終含抱。頭頂拔背。含胸貫頂。

Points for attention:

When spreading your arms, your lower back should also be stretching, although the energy in your elixir field remains stored throughout. Your headtop and neck are upright. Contain your chest and draw up your headtop.

(功用) 伸縮臂膀。舒展胸腰。如由上式遇敵。趁勢橫捩拗領。進而可接。

Function:

This trains flexibility in the arms, and stretches the chest and waist. Continuing from the previous posture, I deal with the opponent by taking advantage of the opportunity to rend across, spreading aside with uncoiling, and then advance with the opportunity to push.

(講義) 由上式右足先落實。左足再超過右足。向正前方開一步。兩足距離一尺五六寸。右腿彎曲。身體下蹲。重點在右腿。左足尖觸地。足踵提起。成提踵子午步。同時兩手展開。右手斜向身右上方。手掌與顱頂齊平。手心朝前。（指面前亦即正前方）右手伸起時。須朝外擰翻拗滾而出。左手即由胸部往下按去。按至左胯外方停住。距左胯半尺餘。手背朝上。腰脊頸項。均要豎勁。丹田抱勁。前胸面目。均向正前方。兩眼平看正前方。其式如第一百三十四圖。

Explanation of the movement:

Continuing from the previous posture, your right foot comes down fully, your left foot goes past your right foot and steps out to the Front so your feet are about a foot and a half apart, your right leg bending, your body squatting down, the weight focused onto your right leg, your left toes touching down, heel lifted, making a heel-lifted sundial stance. At the same time, your hands spread apart, your right hand going diagonally to your upper right until at headtop level, palm facing to the Front. As your right hand extends upward, it must face outward with twisting energy, rolling over as it goes out. Your left hand meanwhile pushes down from your chest until just over half a foot from your left hip, the back of the hand facing upward. Your lower back and neck should both have an energy of being upright. Your elixir field stores power. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 134:



### 摟膝拗步 一

#### [63.1] BRUSH KNEE IN A CROSSSED STANCE – Part 1

(名解) 摟膝者。以手往下摟過膝蓋之謂也。拗步係指步法而言。治技家。以右足右手在前。謂之順步。以左足右手在前。或右足左手在前。皆謂之拗步。

Explanation of the name:

To “brush the knee” means brushing downward past your knee. A “crossed stance” is a description of the footwork. When a practitioner puts his right foot and right hand forward, that is called a “straight stance”. But when his left foot and right hand are forward, or his right foot and left hand are forward, that is called a “crossed stance”.

(變動) 此處僅一式。而插兩圖。其他摟膝。已詳見上。

Movements:

Though the technique is really only a single posture, two photos have been included. Explanation has already been included in earlier appearances of the technique.

(注意) 兩手運行之路線。皆成橢圓形。兩胳膊之旋轉。概以腰脊力量為主。手往前緩緩按出。切忌直推。

Points for attention:

The paths of your hands should make elliptical curves. The circling of your arms is mainly driven by power from your spine. Your [right] hand pushes out forward gradually, and should not go directly ahead.

(功用) 太極之摟膝步。多為伸縮兩臂腰膝之用。遇敵時。以手摟開敵手。或足。趁勢進步。用另一手擊之。

Function:

Taiji's brush knee technique mainly exercises flexibility of the arms, waist, and knees. When encountering an opponent, I use a hand to brush aside his hand or foot, then take advantage of the opportunity to advance and attack with the other hand.

(講義) 由上式。兩足原地不動。右手掌先向面前按出。至右胳膊伸至極點時右手心翻而朝上。緩緩的向右胯抽回。同時左手。向面前盡力推出。左手伸至極點時。右手已抽至右胯。兩手同時往來。不可先後。右手由右胯往後再向上抬起。成半個橢形圓圈。均要自然。不可拐死彎子。亦不可在身後直上。總宜偏側方要圓。右手與顱頂齊平。距離頭部尺許。手心朝下。右胳膊彎曲。如半月形左手翻至手心朝下。向右肘彎曲回。左胳膊成三角形。左手左肘。均低於右肩。丹田抱勁。含胸拔背。兩眼平看正前方。其式如第一百三十五圖。

Explanation of the movement:

Continuing from the previous posture, your feet staying where they are, your right palm first pushes downward in

front of you, and once the arm is fully extended, the palm turns over to be facing upward and slowly withdraws toward your right hip. At the same time, your left hand pushes out in front of you, and once the arm is at its final position, your right hand has reached your right hip. Your hands go back and forth in unison, and must not be moving before or after one another. Your right hand goes to the rear from your right hip, then lifts up and arcs in an elliptical semicircle, which should involve a natural rather than a limp or stiff bend, and also must not lift up straight behind you, instead curving to the side, the hand finishing at headtop level, about a foot away from your forehead, palm facing down, arm slightly bent to make a half moon shape. Your left hand turns over so the palm is facing downward, withdrawing toward the bend of your right elbow, your left arm making a triangle shape. Your left hand and left elbow are lower than the shoulder. Your elixir field stores power. Contain your chest and pluck up your back. Your gaze is level to the Front. See photo 135:



## 摟膝拗步 二

### [63.2] BRUSH KNEE IN A CROSSED STANCE – Part 2

(注意) 開左足成弓箭步。塌腰豎脊骨。左手摟膝。右手前按。

Points for attention:

Step out your left foot to make a bow and arrow stance, settle your waist, your spine staying upright, your left hand brushes past your [left] knee, and your right hand pushes forward.

(功用) 假想敵人向我腰部擊來。我用左手向左摟開。趁勢以右手按敵前胸。

Function:

If an opponent attacks my waist area, I use my left hand to brush away to the left, then take advantage of the opportunity by using my right hand to push forward to his chest.

(講義) 左足再向正前方邁半步。左腿曲膝右腿伸直。兩足距離二尺八七寸。成左前弓右後箭步。左手往左膝外方摟去。停於左膝外八九寸許。手背朝前朝上。同時右手掌。向正前方按出。鬆肩墜肘。手與肩平。手掌要立蹠。此式因對照像機拍攝。右手似顯過高。讀者注意說明。含胸拔背。腰塌着勁。前胸面目。均向正前方。兩眼平看正前方。其式如第一百三十六圖。

Explanation of the movement:

Your left foot then takes a half step to the Front, the knee bends, your right leg straightening, your feet about two and three quarters feet apart, making a stance of left leg a bow, right leg an arrow. Your left hand brushes past your left knee, stopping not quite a foot to the outside of the knee, the back of the hand facing forward and

upward. At the same time, your right palm pushes out to the Front, the shoulder loosening, elbow hanging, hand at shoulder level, and the palm should be standing upright. Because this photo shows the front view, the right hand appears higher, and so give priority to the text. Contain your chest and pluck up your back. Your waist settles. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 136:



### 海底針

#### [64] NEEDLING “UNDER THE SEA”

名解功用。方向部位。均與五十三圖。海底針同。參看第四章第五十三圖各條。不另插圖。

Same as in photo 53.

### 扇通臂

#### [65] FAN THROUGH THE ARMS

名解變動。功用說明。均與五十四圖同。參看第四章第五十四圖各條。不另插圖

Same as in photo 54.

### 撇身捶 —

#### [66.1] TORSO-FLUNG PUNCH – Part 1

(名解) 太極五捶之一。撇身者。反身使腰往後扭轉。右捶撇出。腰身折疊。捶在太極中。有數式。有向前方者。有向起點者。此處即是反身。而向起點者。

Explanation of the name:

This is one of the five punching techniques in Taiji Boxing. To “fling with the torso” means to turn around, twisting your waist to the rear, and fling out a right punch, your torso folding in. There are several punching techniques in Taiji, some to the Front, some to the Rear, this one turning around toward the Rear.

(變動) 此處有三。一右手下捩。二翻身撇捶。三撤捶探掌。

Three movements:

1. Right hand rending downward.
2. Turn around, flinging punch.
3. Withdrawing fist, reaching palm.

(注意) 此第一式。在五十五圖。亦有此過渡法。卽兩手交肋。兩手上下時之動作。各式翻身動作。皆以腰為軸。乃能圓轉自如。

#### Points for attention:

Part 1 is a transitional posture within photo 55. Your hands cross by your ribs, your hands moving upward and downward in unison. With each posture, turn your torso by using your waist as a pivot so that the movement can be naturally rounded.

(功用) 靈活腰脊。撇身探掌。假想敵人由吾身後擊來。我反身撇捶。先化敵擊。再撇身撤右手。探左掌以擊之。

#### Function:

This technique livens the lower back during flinging from the torso and extending the palm. If an opponent attacks from behind, I turn around and fling out a punch to first neutralize his strike. The flinging of my torso then withdraws my right hand and extends my left palm to strike him.

(講義) 此式為過渡法。練習時不停。兩足仍為左前弓右後箭步。身微前俯。右手貼左脇。往下捺去。捺至左膝蓋裏方。手背朝前。此式練習時不停。立將右手翻上來。左手再由脇部捺下去。為求容易明瞭。故刊此過渡法。左足尖前胸。仍向正前方。兩眼看右方。 (起點右面) 其式如第一百三十七圖。

#### Explanation of the movement:

This posture is a transitional movement, and so do not pause in it when practicing. Your feet staying in a stance of left leg a bow, right leg an arrow, your torso leans slightly forward, your right hand goes close to your left ribs, then presses downward until to the inside of your left knee, the back of the hand facing forward. Without pausing, your right hand will go upward, turning over, and your left hand will push downward from your ribs. To make this moment easier to understand, a special photo has been included to show this transition. Your left toes and your chest are aligned to the Front, your gaze going to the Right. See photo 137:



### 撇身捶 二

#### [66.2] TORSO-FLUNG PUNCH – Part 2

(注意) 此二式。即是五十五圖一式。由上式右手。由左膝再翻上來。左手在右手外捺下去。兩手同時上下。左足尖勾回來。足踵作軸。廻身轉向起點。右足旋向起點開半步。右腿曲膝。左腿伸直。腰塌着勁。成右前弓左後箭步。同時右手拳。隨着身體直向起點撇出。左手亦向左跨後伸去。手心朝後。距左跨數寸。右手拳心朝上。與右肩齊平。鬆肩墜肘。右肘右膝上下相照。兩手往來。同時動作。兩眼平看起點。其式如第一百三十八圖。

#### Points for attention:

This posture is the same as in photo 55. Continuing from the previous posture, your right hand goes upward from your left knee, turning over, your left hand pressing downward to the outside of your right hand, your hands moving up and down in unison while your left toes hook inward, pivoting on the heel, your body turning around to the Rear. Your right foot then takes a half step out to the Rear, the knee bends, your left leg straightening, your

waist settling, making a stance of right leg a bow, left leg an arrow. At the same time, your right fist goes along with your body by flinging out to the Rear, your left hand extending to the rear of your left hip, palm facing behind, several inches away from your left hip, the center of your right fist facing upward at shoulder level, the shoulder loosening, elbow hanging down. Your right elbow and right knee are aligned with each other above and below. Your hands come and go in unison. Your gaze is level to the Rear. See photo 138:



### 撇身捶 三

#### [66.3] TORSO-FLUNG PUNCH – Part 3

(注意) 此式與五十六圖相同。與上二式。練習時必須聯成一氣。

Points for attention:

This posture is the same as in photo 56. When practicing, this posture and the previous one must be linked together into a single uninterrupted flow.

(講義) 兩足原地不動。右拳即向右膀撤退。拳心朝上。停於右膀。微向前。同時左手由身後側面往上。再往起點。即（面前亦右拳撇捶之地位）探出。用探掌而仍有按勁。兩手進退。上下相合。左手與左肩齊平。不可過高。手掌要有立蹠鬆肩墜肘。左手右足。上下相照。腰塌着勁。頭頂項豎。前胸面目。均向起點。兩眼平看起點。其式如第一百三十九圖。

Explanation of the movement:

Your feet staying where they are, your right fist withdraws to your right hip, the center of the fist facing upward, slightly forward of the hip, as your left hand goes from the rear and to the side, going upward and then reaching out to the Rear (where your right fist was). Although it is a reaching palm, it also has a pushing energy. As your hands go forward and back, they correspond with each other above and below. Your left hand must not be higher than shoulder level and the palm should be upright, the shoulder loosening, elbow hanging. Your left hand and right foot are aligned with each other above and below. Your waist settles. Your headtop and neck are upright. Your chest and face are aligned to the Rear, your gaze level to the Rear. See photo 139:



### 上步搬攔捶 一

[67.1] STEP FORWARD, PARRY, BLOCK, PUNCH – Part 1

名解功用。姿式方向。均與五十九圖相同。參看第四章。第五十九圖各條。不另插圖。

Same as in photo 59.

### 上步搬攔捶 二

[67.2] STEP FORWARD, PARRY, BLOCK, PUNCH – Part 2

此式功用姿式。方向說明。與六十圖。上步搬攔捶二式相同。參看第四章第六十圖各條。不另插圖。

Same as in photo 60.

### 攬雀尾 一

[68.1] CATCH THE SPARROW BY THE TAIL – Part 1

此式功用方向。部位。及一切說明。均與六十一圖。攬雀尾同。參看第四章第六十一圖。各條。不另插圖。

Same as in photo 61.

### 攬雀尾 二

[68.2] CATCH THE SPARROW BY THE TAIL – Part 2

此式功用姿式。方向說明。均與第八圖攬雀尾相同。參看第三章第八圖各條。不另插圖。

Same as in photo 8.

### 攬雀尾 三

[68.3] CATCH THE SPARROW BY THE TAIL – Part 3

此式功用姿式。方向說明。均與第九圖式相同。參看第三章第九圖各條。不另插圖。

Same as in photo 9.

**攬雀尾 四**

[68.4] CATCH THE SPARROW BY THE TAIL – Part 4

此式功成方向。姿式說明。均與第十圖攬雀尾式相同。參看第三章第十圖各條。不另插圖。

Same as in photo 10.

**攬雀尾 五**

[68.5] CATCH THE SPARROW BY THE TAIL – Part 5

此式功用。說明。姿式方向。均與第十一圖攬雀尾式相同。參看第三章第十一圖各條。不另插圖。

Same as in photo 11.

**攬雀尾 六**

[68.6] CATCH THE SPARROW BY THE TAIL – Part 6

此式功成方向。姿式說明。均與十二圖攬雀尾式相同。參看第三章第十二圖各條。不另插圖。

Same as in photo 12.

**單鞭 一**

[69.1] SINGLE ROD – Part 1

此式名解功用。姿式方向。均與十三圖相同。參看第三章第十三圖各條。不另插圖。

Same as in photo 13.

**單鞭 二**

[69.2] SINGLE ROD – Part 2

此式功用方向。姿式講義。與十四圖單鞭二式相同。參看第三章第十四圖各條。不另插圖。

Same as in photo 14.

**第八章****CHAPTER EIGHT****雲手 一**

[70.1] CLOUDING HANDS – Part 1

(名解) 兩手左右運行。宛如雲氣旋繞。往來不斷。故名。少林派中。亦頗多類此之手法。惟功用不同。少林純剛。此則極柔。

Explanation of the name:

The hands go side to side with revolving motions, like swirling vapors, going back and forth unceasingly, thus the name. Although Shaolin Boxing often has this type of technique, the function is not the same. Whereas Shaolin advances with hardness, this version is very soft.

(變動) 有三。一原地雲手。二移步雲手。三左步雲手

Three movements:

1. Staying where you are, cloud with your [right] hand.
2. Shifting your step, cloud with your right [left] hand.
3. Stepping out with your left foot, cloud with your left [right] hand.

(注意) 雲手以五式為標準。倘地勢寬暢。亦可演七式。如地勢過窄。則可減演三式。總宜單數。由右手刁起勾羅。再變單鞭。兩手往來。步隨身移腰脊要豎。切忌任意搖動。免蹈江湖之習氣。

Points for attention:

The standard is to do this technique five times. If the space is broad, you may do seven, but if the space is confined, you may do only three. It should always be an odd number, and you will thereby switch to SINGLE ROD with your right hand lifting and forming a hook. As your hands go back and forth, your steps following along, your body shifting, your spine should be upright and must not be arbitrarily swaying, and then you will avoid looking like a charlatan.

(功用) 堅實腰脊。靈活臂膀。假想敵人自右擊吾。我卽用右手。向外揉化。趁勢發勁以擊之。敵如由面前擊來。我再用左手或右手。向左或右領化其勁。因以擊之。

Function:

This technique will strengthen the spine and liven the arms. If an opponent attacks from the right, I send my right hand outward to neutralize it, then take advantage of the situation by issuing as a counterattack. Or if an opponent attacks from the front, I send either my left hand or right to its respective side, neutralizing his power in order to counter.

(講義) 由單鞭二式。兩足不動。右手勾羅變掌。直向身體右邊按下。如同手中有物。故意丟棄之狀。同時左手。由左胯外方。雲至右胯外方。再往上雲至右肩裏端。接近肩窩。手背朝外。右胳膊成斜直線。手心朝下。右手與右肩齊平。距右胯一尺餘。身體用腰脊力量。領着向正前方研動。重點似在左腿。身體亦不可過於前傾。雲手各式。前胸均向右方。(起點右面)此式之頭部。向起點扭項。兩眼迴看起點。其式如第一百四十圖。

Explanation of the movement:

Continuing from the previous posture, your feet stay where they are as your right hand changes from hook to palm and pushes down to the right side of your body, as though there is an object in your hand that you are dropping behind you. At the same time, your left hand is clouding from the outside of your left hip to the outside of your right hip, then upward to the inside of your right shoulder, and once near the hollow of the shoulder, the back of the hand is facing outward. Your right arm is making a diagonal line, palm facing downward, the hand level with your right hip and just over a foot away from it. Your body uses power from your lower back to guide the movement into twisting toward the Front. The weight still seems to be on your left leg, and your body still must not overly incline forward. With each posture of your hands clouding, your chest again faces to the Right, but in this moment your head is twisting to the Front, and your gaze is returning to the Rear. See photo 140:



## 雲手 二

## [70.2] CLOUDING HANDS – Part 2

(注意) 雲手演式。往來不停。無論左手右手。凡雲至下方時。假想有極重之物。擋住吾手。我用肩窩吐力。直向外方挽撩捩出。切忌往上托舉。眼隨手看。

Points for attention:

When practicing this posture, your hands go back and forth without pause. Regardless of which hand, when the clouding action is at its lowest point, I imagine there is a very heavy object blocking my hand and I use lifting power from my shoulder to rend it away outward. But by all means avoid propping upward. Your gaze follows your hands.

(功用) 此式之功用。假想面前之敵。被我左手揉化至外門。復以右手挽擊敵人復脇各部。右式亦然。

Function:

The opponent in front of me has been neutralized and sent out by my left hand, so I use my right hand to do a lifting strike to his belly. The function would be the same on the other side.

(講義) 右足竝進左足。兩膝蓋相抵。身體下蹲。身體坐於兩腿。同時兩手。由身體右邊。向身體左邊雲去。與右足同時動作。左手由面前。向身體左邊擰翻揉化。意在化去敵手。以右手繫之。用腰作軸。向身子左邊扭轉。右手心朝上、距左胯數寸。左手掌微高於肩。左胳膊彎如半月。左手距頭部一尺餘。兩足尖與前胸。均向起點右方。頭部向身左扭項。兩眼扭看左手。其式如第一百四十一圖。

Explanation of the movement:

Your right foot advances to your left foot, your knees touching, your body squatting down, the weight now on both legs. As your right foot moves, your right hand clouds away from the right side of your body to the left side and your left hand goes from in front of you to the left side of your body, turning over to neutralize. The intention is to neutralize an opponent's hand and strike him with your right hand, using your waist as an axis, your torso twisting to the left. Your right palm is facing upward, several inches from your left hip, your left palm slightly higher than the shoulder, the arm bent to make a half moon shape, the hand just over a foot away from your head. Your toes and chest are aligned to the Right, but your head is twisted to the left, your gaze turned toward your left hand. See photo 141:



## 雲手 三

## [70.3] CLOUDING HANDS – Part 3

(注意) 凡雲手在上之手。皆隨腰脊。向左或右磨轉。兩眼亦隨在上之手。左右註看。其定式一開步一竝步。如全開步。或竝步。皆非所宜。

#### Points for attention:

During CLOUDING HANDS, the upper hand always turns along with your lower back to the left and right. Your gaze in turn goes along with the upper hand, looking to the left and right. Stabilize the posture when you step out and when you bring your feet together. To simply be stepping out or stepping together would not really be correct.

(講義) 左足向正前方橫着挪動一步。兩足距離二尺餘。兩足尖均向起點右方。右腿彎曲。身體重點。坐於右腿。同時左手往外往下。再往右胯間攬撩。停於右膝蓋上方。右手於左手下落時。亦往上托撩。至顱頂平時。刁腕。向身體右邊拗領研動。使腰作軸。向身右扭。右手背朝上。距頭部尺餘。與左手上下如捧圓球。頭向右扭頸。兩眼隨看右手。卽(起點右角)兩足尖仍向起點右方。右胳膊彎曲。如半月形。其式如第一百四十二圖。

#### Explanation of the movement:

Your left foot takes a sideways step to the Front so your feet are just over two feet apart, both feet pointing to the Right, your right leg bent, the weight sitting onto it. At the same time, your left hand goes outward and downward, then raises up toward your right hip, stopping above your right knee, as your right hand lowers and then props up until at headtop level, with the wrist luring in and leading across to your right, causing your waist to be like an axis, twisting you to the right. The back of your right hand is facing upward, just over a foot away from your head. Your hands are facing each other above and below as though carrying a ball. Your head twisting to your right, your gaze goes along with the movement to look toward your right hand (to the Right Rear), your toes still pointing to the Right. Your right arm is bent to make a half moon shape. See photo 142:



### 雲手 四

#### [70.4] CLOUDING HANDS – Part 4

(注意) 凡演雲手。以五式為標準。如地勢寬暢。可演至七式或九式如地勢窄狹。亦可減演三式。但總以演至右手在上時。刁起勾羅。再換下式。卽是仍由一百四十圖。演至與一百四十二圖。三個動作相同時。左足不開出。右手卽由上方變勾羅。再開左足。接演單鞭。

#### Points for attention:

The standard is to step out five times. If the space is very broad, you may take seven steps, or even nine. If the space is too cramped, you may take only three. Whatever the case, when you switch to the following posture, it is when your right hand is above that it droops to form a hook. You will repeat photos 140–142, and with the third

posture, your left foot will not step out. Your right hand then goes from above and gathers in to become a hook, and then your left foot steps out, and you continue into the SINGLE ROD posture.

## 單鞭 一

### [71.1] SINGLE ROD – Part 1

(名解) 單鞭者。卽單手擊敵之意。鞭者指鞭法而言。非皮鞭。亦非軟鞭。蓋古兵中之鞭法。多用由上直下之擊法。卽鉗搘剗點等訣、此式仿之故名。

Explanation of the name:

“Single” means an intention of attacking an opponent with one hand. “Rod” indicates a method of using a whip-rod, not a leather whip or soft whip. The whip-rod techniques of ancient soldiers often used methods of striking downward from above, such as scything, throwing, slicing, pointing, and so on, and this posture gets its name due to such similarity of movement.

(動作) 有二。一勾羅曲臂。二伸臂探掌。

Two movements:

1. Form a hook hand and bend your [left] arm.
2. Extend your [left] arm with a pushing palm.

(注意) 左手有裹抱力。停於右肩。右肘抱肋。兩眼先隨右手刁起勾羅。然後再開左足。看左手。

Points for attention:

Your left hand wraps inward, stopping by your right shoulder, the elbow hugging your ribs. Your gaze goes first toward your right hand as it forms a hook, then goes along with your left foot as it steps out, following your left hand.

(功用) 抱肋擰身。其勁不散。此第一式是過渡法。遇敵放手便擊。

Function:

Twisting the body and hugging the ribs keeps energy from being scattered. Part 1 is a transitional movement.

When encountering an opponent, I shoot out my hand to easily strike him.

(講義) 由上式兩手雲至極點。左足先不開出。兩眼先隨看右手。刁起勾羅。同時左手由左跨往上。經過肚腹。停於右肩裏端。左手往上抬起時。極力裹勁。裹至手心朝外。手背貼於右肩。左足再向正前方邁出一大步。右腿彎曲。左腿伸直。重點在右腿。兩眼再向起點右方平看。前胸斜向起點右角。其式如第一百四十三圖。

Explanation of the movement:

Continuing from the previous posture, as your hands finish clouding, your left foot does not initially step out, your gaze first going along with your right hand as it lifts to form a hook. At the same time, your left hand goes upward from your left hip, passes your belly, and stops to the inside of your right shoulder. As the hand lifts, it twists inward as far as it can so that the palm is facing outward, the back of the hand close to your right shoulder. Your left foot then takes a large step out to the Front, your right leg bends, your left leg straightening, the weight focused into your right leg. Your gaze goes to the Right, your chest aligned diagonally to the Right Rear. See photo 143:



## 單鞭 二

### [71.2] SINGLE ROD – Part 2

(意注) 左手用丹田腰脊力放出。向前擰翻滾剗而進。腰手齊到。

Points for attention:

Your left hand is sent out, power coming from your elixir field and lower back as it goes forward, twisting outward to do a rolling slice as it advances, your waist and hand functioning in unison.

(功用) 沉肩能使氣貫丹田。左手擰翻滾剗擊敵力沉。譬如上式。已攬住敵人。敵復以順手擊我。我趁勢順拎其臂肘。使敵立足不穩再放掌直擊。連臂帶胸。要含有切勁按勁。

Function:

By sinking the shoulders, energy is caused to course into the elixir field. My left hand turns over with a rolling slicing action, and strikes the opponent heavily. Continuing from the previous posture, I have blocked the opponent, but he then loosens his hand and attacks me, so I take advantage of the opportunity by leading away his elbow, causing his stance to destabilize, then I send out my palm to strike him, connecting with my arm, which is guided by my chest, and using either a cutting power or pushing power.

(講義) 左足朝外撇勁。右足朝裏勾勁。身體向正前方研回來。成左前弓右後箭步。腰塌着勁。右手勾羅。仍在後方。同時左手由懷中滾翻按出。有往下沉的意思。左手掌。要有立蹠。虎口要圓。左手與左肩齊平。惟手掌稍高鬆肩墜肘。左手左足與左肘左膝。均上下相照。順頂貫頂。兩眼平看正前方。其式如第一百四十四圖。

Explanation of the movement:

Your left foot swings outward, your right foot hooks inward, and your body twists around toward the Front, making a stance of left leg a bow, right leg an arrow, your waist settling. Your right hand remains as a hook behind you. At the same time, your left hand goes from in front of your chest, turning over, and pushes out with an intention of sinking down. The palm should be upright and the tiger's mouth should be rounded, the hand slightly higher than shoulder level, the shoulder loosening, elbow hanging. Aligned with each other above and below are your left hand and left foot, and your left elbow and left knee. Extend your neck, drawing up your headtop. Your gaze is level to the Front. See photo 144:



## 高探馬

### [72] RISING UP AND REACHING OUT TO THE HORSE

(名解) 縮步聳身。向前探掌。如上馬之探身故名。少林拳。秘宗拳中。亦有高探馬。或謂高腿馬。高堂馬。高頭馬。惟姿式各有不同耳。

Explanation of the name:

This technique has a withdrawing step, a tall body, and a palm reaching out forward, like getting up onto a horse by reaching with your body, hence the name. In both Shaolin Boxing and Mizong Boxing, there is a RISING UP AND REACHING OUT TO THE HORSE. It is sometimes called RISING UP TO SWING YOUR LEG OVER THE HORSE, RISING UP TO CLIMB ONTO THE HORSE, or TALL-HEADED HORSE, though there are some differences as to how the postures are performed.

(變動) 有二。一縮步提手。二迎面雲掌。

Two movements:

1. Withdrawing step, lifting your [right] hand.
2. Send forward with a clouding palm.

(注意) 此式僅有一式。下接鵲雀蹬枝。卽左右十字腿。與六十七圖。高探馬同。惟以下各式不同。

Points for attention:

This technique is a single posture, but it continues into MAGPIE PERCHES, or LEFT & RIGHT CROSS-SHAPED KICKS. It is the same RISING UP AND REACHING OUT TO THE HORSE as in photo 67, but followed by different postures.

(功用) 伸縮腰脊。柔活臂腕。遇敵捋吾左手。我伏身下縮後聳。以化敵勁。以右手探掌擊之。敵換式持吾右手。我右手雲化。左手由下方橫出。或捩或翻手。按敵均可。

Function:

This technique develops flexibility in the lower back, and loosens the arms and wrists. If an opponent rolls back my left hand, I lean my torso forward, withdrawing below, rising up from behind, in order to neutralize his power, and I reach out my right hand to give him a palm strike. He then switches to grabbing my right hand, so I cloud with my right hand to neutralize and use my left hand to rend across from below, or the hand can also turn over to push him.

(講義) 由上式單鞭。左手往左足上方下縮。其過渡式。如下勢。順着左腿往懷中抽回。由上往下。再往裏撤回。如習字之藏鋒法研回來。左足亦同時縮退半步。距右足尺許。左足尖觸地。足踵提起。重點均在右腿。左手撤至肚

臍。停住。手心朝上。右手掌。亦同時平着圈回來。停於面前尺許。手背朝上。與鼻尖齊平。兩手上下相照。如捧圓球式。兩臂要圓。含胸拔背。前胸面目。均向正前方。兩眼平看正前方。其式如第一百四十五圖。

#### Explanation of the movement:

Continuing from the previous posture, your left hand lowers, withdrawing over your left leg. This is a transitional movement which seems part of the following posture. Your left hand moving parallel with your left leg, it then withdraws in front of your chest, going downward from above, then inward, rotating like twisting the brush tip when practicing calligraphy. At the same time, your left foot retreats a half step to be about a foot from your right foot, toes touching down, heel lifted, the weight focused onto your right leg. Your left hand has withdrawn until at your navel, palm facing upward, while your right hand also draws in with a level arc, stopping about a foot in front of your face, the back of the hand facing upward at nose level, your hands aligned with each other above and below as though carrying a ball. Your arms should be rounded. Contain your chest and pluck up your back. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 145:



#### 鵲雀蹬枝 一

##### [73.1] MAGPIE PERCHES ON A BRANCH – Part 1

(名解) 因腋掌踢足。如鵲雀之穿樹蹬枝故名。亦名十字擺蓮腿。又名左右十字腿。

#### Explanation of the name:

Your [left] foot kicking out as your [right] hand draws back is like a magpie flying through the trees to perch on a branch, hence the name. It is also called CROSSED-BODY SWINGING LOTUS KICK, as well as LEFT & RIGHT CROSS-SHAPED KICKS.

(變動) 有三。一穿掌撲面。二前蹬脚。三轉身擺腿。

#### Three movements:

1. Threading palm strike to the face.
2. Forward pressing kick.
3. Turn around, swinging kick.

(注意) 此式練習者。各有不同。宜先踢左足。再轉身向起點擺腿。轉身時。重點全在左腿。

#### Points for attention:

When practicing this technique, each part is distinct. You should first kick with your left foot, then turn around to the Rear and do a swinging kick. When turning around, the weight is focused entirely on your left leg.

(功用) 先由面前用左探掌。擊敵胸面各部。左足隨踢敵腹。假想敵復由身後襲擊。我轉身以手拗攔於外門。趁勢以足橫踢之。

Function:

First I use a left reaching palm to strike to an opponent's chest or face, then use my left foot to kick to his belly. If another opponent suddenly attacks from behind, I turn around and send my [left] hand across to block outward, then take advantage of the opportunity by using my [right] foot to kick across.

(講義) 左手由右手上方。穿出前探。右手向左腋下捩回。（俗名腋掌）右足前進半步。右足抬起。直向正前方踢出。同時左手探出。意在拍着左足手心朝下。距左足尖數寸。手與肩平。沉肩墜肘。左足尖極力勾勁。足踵蹬勁。足與胯平。右手背朝上。藏於左腋右肘抱肋。右腿獨立。支柱全身。重點全在右腿。丹田吸勁。右腿彎曲。拔背含胸。兩眼平看正前方。其式如第一百四十六圖。

Explanation of the movement:

Your left hand reaches forward, threading out over your right hand, your right hand rending inward under your left armpit (an action commonly called an “armpit palm”), your right foot advancing a half step, and your left foot lifts and kicks out forward. When your left hand reaches out, it has an intention of patting your left foot, palm facing downward, a few inches away from the toes, hand at shoulder level, the shoulder sinking, elbow hanging. Your left toes hook back as far as they can, the heel pressing out, the foot at hip level. The back of your right hand is facing upward, hidden under your left armpit, your right elbow hugging your ribs. Your right leg stands one-legged, supporting your whole body, the weight focused fully onto your right leg, which stays bent. Your elixir field stores power. Pluck up your back and contain your chest. Your gaze is level to the Front. See photo 146:



## 鵲雀蹬枝 二

### [73.2] MAGPIE PERCHES ON A BRANCH – Part 2

(注意) 轉身面向起點。右足有外擺的勁。丹田抱勁。氣不外散。功用詳見上式。

Points for attention:

Turn around to face to the Rear, your right foot having an energy of swinging outward. Your elixir field stores power so that the energy is not scattered as it goes outward. The function is the same as described in the previous posture.

(講義) 兩手之部位不動。左足朝裏勾着勁落地。落地時。足尖向起點右方。同時身體由正前方轉至面向起點。以腰作軸。隨着擰過來。全身重點。均在左腿。右足同時。亦向起點外擺蹬出。足尖勾勁。足踵蹬勁。右手與右足同

時出去。意在拍着右足。手心朝下。距右足數寸。左手仍在頭部上方。手心朝上。左胳膊彎曲如月牙形。左腿獨立支柱全身。右肘右膝接近。丹田吸勁。兩眼平看起點。（即右手右足上方）其式如第一百四十七圖。

#### Explanation of the movement:

Your hands keeping their position, your left foot hooks inward as it comes down, so that when it comes down the toes are pointing toward the Right. At the same time, your body turns around from the Front to the Rear, your waist making an axis. As you twist around, the weight goes entirely onto your left leg, and your right foot swings outward toward the Rear, toes hooked back, the heel expressing power. Your right hand and right foot go out in unison, the hand having an intention of patting the foot, the palm facing downward a few inches away from the foot, your left hand once again going above your headtop, palm facing upward, the arm bent to make a half moon shape. Your left leg stands one-legged, supporting your whole body. Your right elbow and right knee are almost touching. Your elixir field draws in. Your gaze is level to the Rear (over your right hand and foot). See photo 147:



#### 上步搬攔捶 一

##### [74.1] STEP FORWARD, PARRY, BLOCK, PUNCH – Part 1

（名解）與進步搬攔捶同。參看第三十一圖。搬攔捶名解註。

Explanation of the name: Same as the explanation with photo 31.

（變動）此處有三。一落步探掌。二進步搬攔。三前擊拳。

Three movements:

1. Bring your [right] foot down, extending your [left] palm.
2. Advance, parrying and blocking.
3. Punch forward.

（注意）搬攔捶。有向正前方者。有向起點者。此處三式。皆向起點。由上式十字擺蓮落步。探左掌。撤右拳。即變一百三十九圖。方向姿式。功用皆同。參看第七章第一百三十九圖。不另插圖。

Points for attention:

The technique of PARRY, BLOCK, PUNCH has faced to the Front and to the Rear, this iteration of it facing to the Rear. Continuing from the previous posture, bring your [right] foot down, reaching with your [left] palm, and withdrawing your right fist. The rest is the same as in photo 139, and so no additional photo has been included here.

**上步搬攔捶 二**

[74.2] STEP FORWARD, PARRY & PUNCH – Part 2

此式功用說明。姿式方向。與五十九圖。六十圖兩式。完全相同。參看第四章。上步搬攔捶。第五十九圖。第六十圖。兩式各條。不另插圖。

Same as in photos 59 and 60.

**攬雀尾 一**

[75.1] CATCH THE SPARROW BY THE TAIL – Part 1

此式功用。方向部位。姿式說明。與六十一圖攬雀尾同。參看第四章第六十一圖各條註。不另插圖。

Same as in photo 61.

**攬雀尾 二**

[75.2] CATCH THE SPARROW BY THE TAIL – Part 2

此式與第八圖。攬雀尾同。參看第三章第八圖各條。不另插圖。

Same as in photo 8.

**攬雀尾 三**

[75.3] CATCH THE SPARROW BY THE TAIL – Part 3

此式功用。講義方向。與第九圖攬雀尾同。參看第三章第九圖各條。不另插圖。

Same as in photo 9.

**攬雀尾 四**

[75.4] CATCH THE SPARROW BY THE TAIL – Part 4

此式與第十圖攬雀尾同。參看第三章第十圖各條。不另插圖。

Same as in photo 10.

**攬雀尾 五**

[75.5] CATCH THE SPARROW BY THE TAIL – Part 5

此式與十一圖攬雀尾同。參看第三章第十一圖。不另插圖。

Same as in photo 11.

**攬雀尾 六**

[75.6] CATCH THE SPARROW BY THE TAIL – Part 6

此式與十二圖攬雀尾同。參看第三章另十二圖各條。不另插圖。

Same as in photo 12.

**單鞭 一**

[76.1] SINGLE ROD – Part 1

此式名解。功用。姿式說明。均與第十三圖同。參看第三章第十三圖各條。不另插圖。

Same as in photo 13.

## 單鞭 二

### [76.2] SINGLE ROD – Part 2

此式與十四圖同。參看第三章第十四圖各條。不另插圖。

Same as in photo 14.

## 下勢

### [77] LOW POSTURE

名解功用方向。均與下勢。第一百二十六圖相同。參看第一百二十六圖各條。惟此處下接披身。故特刊此圖。以便啣接下式。

Same as in photo 126. But in this case it continues into DRAPING THE BODY, so a photo has been specially included here to more easily link it into the following posture.

(講義) 由單鞭二式。左手下點。至左足上方。向懷中抽回來。身體亦隨着後縮。左手至左胯間不停。立即又向左足上方伸出。如同習字之左鋒。往來均由直線。右腿極力彎曲。小腹放在右腿上。身體伏着。但不可前俯後仰。左足伸出。似不着力。左手距左足八九寸許。左肘左膝。上下距五六寸右手勾羅。仍斜伸後方。丹田吸勁。腰脊仍要豎勁。足尖前胸。均向起點右方。頭向左扭。平看正前方。即（左手左足上方）項仍要豎着勁。其式如第一百四十八圖。

Explanation of the movement:

From the previous posture, your left hand lowers until over your left foot by withdrawing toward your chest, going along with the withdrawing of your body, then goes by your left hip, and without pausing reaches out over your left foot, this action like practicing a left brushstroke in calligraphy, your hand going back and forth in straight lines. Your right leg is bending so much that your lower abdomen is settling onto your right thigh, your body crouching down, but must not lean forward or back, your left leg stretched out with seeming effortlessness. Your left hand is not quite a foot away from your left foot, your left elbow about half a foot above your left knee. Your right hand remains gathered into a hook extended diagonally behind you. Your elixir field stores power. Your spine should remain straight. Your toes and chest are aligned to the Right. Your head is twisted to your left, your gaze level to the Front (over your left hand and left foot). Your neck should remain upright. See photo 148:



## 左右披身 一

### [78.1] LEFT & RIGHT DRAPING THE BODY – Part 1

(名解) 披身者。由脚而腿。順項貫頂。成斜直之姿式也。左右者。左手右手。互換部位之意故名。

Explanation of the name:

“Draping the body” means that from foot, through leg, through neck, and to the headtop, you are making a slanted posture. The “left and right” has to do with your hands alternating positions, hence the name.

(變動) 有四。一進步穿掌。二左披身。三右披身。四左披身。

Four movements:

1. Advance, threading palm.
2. Left draping the body.
3. Right draping the body.
4. Left draping the body.

(注意) 斜方向。左披身向起點右角。右披身向前方左角。演式時。由脚而腿。而身而頂。順項直貫。以腰脊力量。領動全身。

Points for attention:

The orientations are diagonal, left draping taking you toward the Right Rear, right draping taking you toward the Left Front. When practicing the technique, go from foot to leg, through torso, to headtop, energy coursing straight through your neck. Use power from your spine to lead the movement of your whole body.

(功用) 假想上式。左手插出。為敵所持。我趁勢進步撤左手。以右手橫捩敵脇。或胸腋。敵復繞擊我正面。我曲右臂。以左手拗領敵臂。使腰脊的力量。拎敵傾跌於外門。右式亦然。

Function:

When I reach out my hand in the previous posture, if the opponent grabs it, I take advantage of the situation by advancing, withdrawing my left hand, and using my right hand to rend across to his ribs, chest, or armpit. He then coils around to strike directly to my face, so I bend my right arm and use my left hand to lead his arm in, driven by power from my spine, lifting him into leaning and stumbling away. The technique on the right side is the same.

(講義) 由一百四十八圖。先進右足一步。兩足距離約二尺餘。成子午蹠步。左手撤回。右手由左肘下方。直向正前方橫出。此係過渡法。練習時不停。兩手心朝上。左手在右肘彎裏端。右手低於右肩右肘右膝。上下相照。丹田抱勁。頭頂項豎。前胸足尖。均向正前方。兩眼平看正前方。其式如第一百四十九圖。

Explanation of the movement:

Continuing from the previous posture, first your right foot advances a step so that your feet are just over two feet apart, making a sundial stance. Your left hand withdraws as your right hand goes out across [from left to right] from under your left elbow. This is a transitional posture, so do not pause when practicing. Your palms are facing upright, your left hand at the inside bend of your right elbow, your right hand lower than your right shoulder, your right elbow and right knee aligned with each other above and below. Your elixir field stores power. Your headtop and neck are upright. Your chest and toes are aligned to the Front, your gaze level to the Front. See photo 149:



## 左右披身 二

### [78.2] LEFT & RIGHT DRAPING THE BODY – Part 2

(注意) 此式是斜方向。向起點右角。演式時以腰脊力量。領動全身。由脚貫頂。無論敵之力大。自能擲之於外門。

Points for attention:

This posture is oriented diagonally, toward the Right Rear. When practicing, use power from your spine to lead the movement of your whole body, energy coursing through from foot to headtop. No matter how powerful the opponent is, you will naturally be able to throw him out.

(講義) 由上式。左手撤至右脇右手伸至極點。旋即曲回。右肘對左手心。右手再往左肩下落。左手由右肘外方。同時往上繞過來。再由面前。直向左肩外方拗領。以腰脊力量。使其自動。左足同時開向起點右角半步。兩足距離二尺七八寸。左腿曲膝。右腿伸直。成左前弓右後箭步。左手停於頭部上方。距顱頂數寸。手背朝上。左胳膊彎曲。如半月形。右手同時。由左肩往右胯後方伸去。手背朝後。右手距腿部七八寸許。右胳膊成斜直線。右足至右肩。亦成斜直線。但身體不可過於前傾。左足前胸。均向起點右角。兩眼迴看左前方。 (前方左角) 其式如第一百五十圖。

Explanation of the movement:

Continuing from the previous movement, your left hand withdraws to your right ribs as your right hand extends to its final position and then withdraws, the elbow pointing toward your left palm. Your right hand then lowers toward your left shoulder as your left hand coils upward from the outside of your right elbow and twists from in front of your face toward the outside of your left shoulder, driven by power from your spine. At the same time your left foot steps out a half step to the Right Rear, so the feet are two and three quarters feet apart, and your left leg bends, right leg straightening, making a stance of left leg a bow, right leg an arrow. Your left hand stops above your head, a few inches from your headtop, the back of the hand facing upward, the arm bent into a half moon shape, as your right hand goes from your left shoulder to extend behind your right hip, the back of the hand facing behind you, the hand about three quarters of a foot away from the thigh, the arm making a diagonal line. There is another diagonal line from your right foot to your right shoulder, but your body must not overly lean forward. Your left foot and chest are aligned to the Right Rear, your gaze turned to the Left Front. See photo 150:



### 左右披身 三

#### [78.3] LEFT & RIGHT DRAPING THE BODY – Part 3

(注意) 此為右式。身體研向來。向左前方。身體研向。如同習字之藏鋒。切忌拐硬彎。及閃空門。功用詳見左式。

Points for attention:

This posture is the technique on the right side. Your body twists toward the Left Front, like twisting the tip of a brush during calligraphy. You must avoid bending limply or stiffly, and going too far into a posture of emptiness. The function is the same as for the version on the left side.

(講義) 身體再向左前方研向來。改為右腿曲膝。左腿伸直。兩足距離仍為二尺七八寸。成右前弓左後箭步。同時左手。往右肩裏端下落。再由右脅腹部。直向左胯後下方伸出。手背朝後。距腿部數寸。右手同時由腹部曲同。往左胯外方。向上。在左肘外方繞上來。再由左肩經過面前。拗領至頭部上方。距顱頂數寸。右胳膊彎曲。如半月形。左足左肩。成斜直線。但身體不可過於前傾。順項貫頂。丹田抱勁。前胸面目。均向左前方。兩眼迴看起點右角。其式如第一百五十一圖。

Explanation of the movement:

Your body then twists toward the Left Front, switching to your right leg bending, left leg straightening, your feet staying two and three quarters feet apart as you make a stance of right leg a bow, left leg an arrow. At the same time, your left hand lowers toward the inside of your right shoulder, then goes from your right ribs, extending behind and below your left hip, the back of the hand facing behind you several inches away from the thigh, while your right arm bends in and the hand goes from your belly toward the outside of your left hip, coils upward to the outside of your left elbow, and twists from your left shoulder, in front of your face, arriving above your head, a few inches from your headtop, the arm bent into a half moon shape. There is a diagonal line from your left foot to your left shoulder, but your body must not overly lean forward. Extend your neck, drawing up your headtop. Your elixir field stores power. Your chest and face are aligned to the Left Front, your gaze turned to the Right Rear. See photo 151:



### 左右披身 四

#### [78.4] LEFT & RIGHT DRAPING THE BODY – Part 4

此式與一百五十圖。完全相同。由上式身體再向起點右角。研回來。右手由左肩下落後伸。左手由右肘外繞上來。一切說明方向。參看第一百五十圖講義。不另插圖。

This posture is entirely the same as in photo 150. Continuing from the previous posture, your body twists toward the Right Rear, your right hand lowering from your left shoulder to extend behind you, your left hand coiling upward from the outside of your right elbow. The description and orientation are the same as for photo 150, and so the photo is not repeated here.

### 鵲雀穿枝 一

#### [79.1] MAGPIE FINDS A PATH THROUGH THE BRANCHES – Part 1

(名解) 此式有面前穿掌。背後插掌。轉身進步。連環不斷。狀如鵲雀之登樹穿枝故名。

Explanation of the name:

This technique involves a threading palm forward and a piercing palm to the rear, turning around and advancing continuously, in the manner of a magpie going up a tree between the branches, hence the name.

(變動) 有三。一穿掌。二上步曲臂。三背後插掌。

Three movements:

1. Threading palm.
2. Step forward, bending your [right] arm.
3. Go to the rear with a piercing palm.

(注意) 第一式斜方向。起點右角。練習時。三式聯絡一氣。

Points for attention:

The first posture is oriented diagonally, toward the Right Rear. When practicing, the three postures are linked into a single flow.

(功用) 假想敵人由左側方擊來。我左手翻捋下捺。趁勢進步。以右手穿捩敵喉或面部敵復繞擊我右方。我曲肘以化其勁。轉身以背後插掌。連臂帶肩挾擲敵人。或撞擊敵人於外門。皆可此式之轉身插掌。與八卦掌龍形掌之背後插掌相同。

Function:

If an opponent attacks from my left, I turn over my left hand, rolling back and pressing down, taking advantage of the situation by advancing and using my right hand to rend across to his throat or face. He then makes a curving strike to my right side, so I bend my [left] elbow to neutralize his power as I turn around, and send a piercing palm behind to press on him and throw him out, or to knock him away. Everything about this posture's action of turning around and sending out a piercing palm is the same as the action of the palm piercing behind in the

dragon technique of Bagua Palming.

(講義) 由上式兩足原地不動。仍為左前弓右後箭步。左手微向起點右角探出。肘臂斜上伸。同時右手。由腹部直向左肘彎穿去緊貼左肘裏端。兩手心均朝上。此是過渡法。練習時不停。左手翻捺。右手穿去。當於下式說明。前胸面目。均向起點右角。兩眼平看起點右角。其式如第一百五十二圖。

Explanation of the movement:

Continuing from the previous posture, your feet stay where they are, still making a stance of left leg a bow, right leg an arrow. Your left hand reaches out slightly toward the Right Rear, the forearm extending diagonally upward, while your right hand threads out from your belly to be near the inside bend of your left elbow, both palms facing upward. This is a transitional posture, and so you must not pause when practicing. With your left hand turning over and pressing down, and your right hand threading out, go directly into the following posture. Your chest and face are aligned to the Right Rear, your gaze level to the Right Rear. See photo 152:



## 鵲雀穿枝 二

### [79.2] MAGPIE FINDS A PATH THROUGH THE BRANCHES – Part 2

(注意) 上步作翻身狀。前胸與兩足尖。均向右方。 (起點右面) 兩眼扭看起點右角。

Points for attention:

When stepping forward, turn your body so your chest and toes are aligned to the Right, though your gaze is twisted to the Right Rear.

(講義) 右足向起點右角。開一步。足尖勾勁。與左足成倒八字步。距離一尺七八寸。均向右方。 (起點右面) 兩腿彎曲。同時右手由左肘彎上穿出去。左手落至右脇。手心朝上。右手穿至極點。旋即曲臂。手至肘一節。朝上直豎。右手與肩成三角形。右肘與左手心。上下距離五六寸許。頭向右扭頸。兩眼看右手。即 (起點右角) 其式如第一百五十三圖。

Explanation of the movement:

Your right foot steps out to the Right Rear, toes hooking inward, to make an inverted ninety degree angle with your left foot, your feet about a foot and three quarters apart and pointing toward the Right, your legs bent. At the same time, your right hand goes out over your left elbow and your left hand lowers to your right ribs, palm facing upward. Once your right hand threads out to its final position, the arm promptly bends, the forearm standing upright so there is a triangle formed by the hand and shoulder, your right elbow and left palm about half a foot apart above and below. Your head is toward the right, neck twisted, your gaze to your right hand (to the Right Rear). See photo 153:



### 鵲雀穿枝 三

#### [79.3] MAGPIE FINDS A PATH THROUGH THE BRANCHES – Part 3

(注意) 由上式左足偷步。轉身向起點左角。與上式成兩轉身。一向起點右角。此向起點左角。三式均須連合一致。

Points for attention:

Continuing from the previous posture, your left foot steals a step and your body turns around toward the Left Rear. With the previous posture, that makes two turnings of your body, the first toward the Right Rear, this one toward the Left Rear. These three postures have to be merged into a single action.

(講義) 左足貼右足後。向起點左角偷步。轉身開一大步。左腿曲膝。右腿伸直。成左前弓右後箭步。同時右手貼腹部。翻而下按。旋曲回右膀。手心朝上。左手同時。由右脇順左膀。極力往背後插出。至極點擰翻。再朝裏裏抱。圈至頭部斜向上伸。其路線。成偏側橢形半個圓圈。左手心朝下。距頭部七八寸許。左胳膊如半月形。腰塌着勁。順項貫頂。前胸面目。均向起點左角。兩眼平看起點左角。其式如第一百五十四圖。

Explanation of the movement:

Your left foot going close behind your right foot, it takes a large stealing step to the Left Rear, turning your body around, and the knee bends, your right leg straightening, making a stance of left leg a bow, right leg an arrow. At the same time, your right hand goes close to your abdomen, turning over and pushing down, then rotates and withdraws to your right hip, palm facing upward, while your left hand goes from your right ribs, past your left hip, and sticks out behind you, twisting over as it reaches its final position, wrapping to face inward and extending diagonally upward at head level, the path making an elliptical semicircle, palm facing downward, about three quarters of a foot away from your head, the arm making a half moon shape. Your waist settling, extend your neck, drawing up your headtop. Your chest and face are aligned to the Left Rear, your gaze level to the Left Rear. See photo 154:



### 攬雀尾 一

#### [80.1] CATCH THE SPARROW BY THE TAIL – Part 1

此式由一百五十四圖。接演。進右足。右手向左手下捧出。兩手同時直向起點左角。其餘姿式。方向說明。均與第七圖攬雀尾相同。參看第三章第七圖各條。不另插圖。

Continuing from the previous posture, advance your right foot, your right hand carrying outward from below your left hand, your hands going together toward the Left Rear. The rest is the same as in photo 7.

### 攬雀尾 二

#### [80.2] CATCH THE SPARROW BY THE TAIL – Part 2

此式與第八圖攬雀尾完全相同。參看第三章第八圖各條。不另插圖。

Same as in photo 8.

### 攬雀尾 三

#### [80.3] CATCH THE SPARROW BY THE TAIL – Part 3

此式與第九圖攬雀尾姿式方向完全相同。參看第三章第九圖各條。不另插圖。

Same as in photo 9.

### 攬雀尾 四

#### [80.4] CATCH THE SPARROW BY THE TAIL – Part 4

此式與第十圖攬雀尾。姿式方向說明。完全相同。參看第三章。第十圖各條。不另插圖。

Same as in photo 10.

### 攬雀尾 五

#### [80.5] CATCH THE SPARROW BY THE TAIL – Part 5

此式與第十一圖。攬雀尾。姿式方向說明。完全相同。參看第三章。第十一圖各條。不另插圖。

Same as in photo 11.

**攬雀尾 六****[80.6] CATCH THE SPARROW BY THE TAIL – Part 6**

此式與第十二圖。攬雀尾。姿式方向說明。完全相同。參看第三章第十二圖各條。不另插圖。

Same as in photo 12.

**單鞭 一****[81.1] SINGLE ROD – Part 1**

此式功用姿式。方向說明。均與第十三圖相同。參看第三章第十三圖各條。不另插圖。

Same as in photo 13.

**單鞭 二****[81.2] SINGLE ROD – Part 2**

此式功用姿式。方向說明。均與第十四圖相同。參看第三章第十四圖各條。不另插圖。

Same as in photo 14.

**上步七看****[82 & 83] [LOW POSTURE &] STEP FORWARD WITH THE BIG DIPPER**

(名解) 技擊家以抱拳供於面前。名七星式。少林秘宗。亦名開門式。或謂踏中宮。皆此式。

Explanation of the name:

When a boxing arts expert brings his fists together in front of his face, it is called a “Big Dipper” posture. In Shaolin and Mizong, it is also called “opening a door” or “stepping into the central palace”. Both of these explanations work.

(變動) 有二。一下勢。二上步七星。

Two movements:

1. Low Posture.

2. Step forward with the Big Dipper.

(注意) 第一動作下勢。與一百二十六圖完全相同。由下勢再上步抱拳。作七星式。

Points for attention:

First perform the LOW POSTURE, same as in photo 126, then step forward with a fist, performing the BIG DIPPER posture.

(功用) 假想我用下勢插擊敵。左手為敵所握。我趁勢進右足。左手仍隨進。再以右手從左手攢出。直擊敵胸。或挑敵人下頸。

Function:

When I use LOW POSTURE to reach in and attack the opponent, if he grabs my left hand, I take advantage of the opportunity to advance with my right foot, my left hand continuing forward, and drill my right hand forward along my left hand to strike to his chest or chin.

(講義) 由單鞭二式。左手順着左腿收回。身體伏下。再順左腿直向前方伸出。此動作即是下勢。與一百二十六圖。完全相同。參看該圖。由下勢再進右足一步。右足尖觸地足踵提起。兩足距離一尺五六寸。成提踵子午步。又名子虛步。左腿極力彎曲。身體極力下蹲。重點移於左腿。同時左手仍由下勢式直進。右手握拳。由左手下攢出。意在撞挑敵胸或下頸。拳眼朝上。鬆肩墜肘。右拳與右肩齊平。左手掌附於右臂。手掌朝上。兩肘均要抱勁。右拳右足。上下相照。右肘右膝。亦上下相照。丹田吸勁兩眼平看正前方。前胸面目亦向正前方。其式如第一百五十五

圖。

Explanation of the movement:

Continuing from Part 2 of SINGLE ROD, your left hand withdraws parallel with your left thigh as your body squats down, then reaches out forward along your left leg. This action makes the LOW POSTURE, the same as in photo 126. Then advance your right foot a step, toes touching down, heel lifted, your feet a foot and a half apart, making a heel-lifted sundialstance, also called an “empty stance”. Your left leg puts its energy into bending, your body puts its energy into squatting down, the weight shifting onto your left leg, your left hand at the same time continuing forward from its position in the LOW POSTURE as your right hand grasps into a fist and drills out from under your left hand, with an intention of striking to an opponent’s chest or chin, the fist eye facing upward, the shoulder loosening, elbow hanging. Your right fist is at shoulder level, your left palm near your right forearm, the palm facing upward [to your right according to the photo]. Your elbows should have an energy of embracing. Your right fist and right foot are aligned with each other above and below, as are your right elbow and right knee. Your elixir field stores power. Your gaze is level to the Front, your chest and face also aligned to the Front. See photo 155:



**退步跨虎**

[84] RETREAT TO SITTING TIGER POSTURE

(名解) 跨虎各派拳術中皆有。少林。工力。八極。謂之花虎。燕青秘宗。長拳六合。名拗步架。以兩手上下穿插。為跨虎。太極之跨虎。即秘宗之左足拗步架。退步者。因由七星式退步。而變跨虎故名。

Explanation of the name:

There is a “sitting tiger” posture in various boxing arts, such as in Shaolin’s Gongli set. In Baji it is called “flourishing tiger”. In the Yanqing Mizong set and Changquan’s Six Unions set, it is called “propping up in a crossed stance”. Your hands thread apart above and below to make the sitting tiger posture. Taiji’s SITTING TIGER is Mizong’s PROPPING UP IN A LEFT CROSSSED STANCE. The retreat is coming from the posture of STEP FORWARD WITH THE BIG DIPPER, but the retreating posture is called SITTING TIGER POSTURE.

(變動) 有一。退步伸臂。

One movement:

Retreat and extend your arms.

(注意) 此式與上步七星。本為合稱。練習必須聯合一氣。七星式。全身重點。在左足。跨虎式。全身重點在右

足。

Points for attention:

This posture is meant to be combined with STEP FORWARD WITH THE BIG DIPPER. When practicing, they must be linked into a single flow. In the BIG DIPPER posture, the weight is on the left foot. In the SITTING TIGER posture, the weight is on the right foot.

(功用) 假想由七星式。敵復以足踢我下部。以手擊我頭部。我退右足趁勢用左手下摟敵足或手右手挑出敵之上手。復還擊敵胸或肩窩。

Function:

While I am performing the BIG DIPPER posture, if the opponent uses a foot to kick to my lower body or uses a hand to strike to my head, I retreat my right foot, taking advantage of the opportunity to brush his foot or hand downward with my left hand while carrying his other hand upward with my right hand, then return a strike to his chest or the hollow of his shoulder.

(講義) 由七星式不停。右足向身後退一步。左足提踵。足尖觸地。兩足距離一尺五六寸。成提踵子午步。右腿彎曲。全身體重點。均在右腿同時兩手上下分開。身體亦隨着舒長。右手置於頭部右上方。距頭部尺許。手心朝前。

(面前亦即正前方) 右胳膊彎曲。成三角形。左手接至左膝外上方。距左膝蓋約一尺七八寸。手背朝上。左胳膊往下按着勁。丹田抱勁。頭頂項豎。兩眼平看正前方。其式如第一百五十六圖。

Explanation of the movement:

Continue from the BIG DIPPER posture without pausing, your right foot retreating a step, your left heel lifting, toes touching down, your feet a foot and a half apart, making a heel-lifted sundial stance. Your right leg is bent and the weight is focused fully onto it. At the same time, your hands spread apart above and below, your body correspondingly opening up, your right hand placed about a foot away from your head to the upper right, the palm facing forward (to the Front), the arm bent to make a triangle [of hand, elbow, shoulder]. Your left hand meanwhile arrives above and to the outside of your left knee, not quite two feet away from the knee, the back of the hand facing upward, and your left arm has an energy of pushing downward. Your elixir field stores power. Your headtop and neck are upright. Your gaze is level to the Front. See photo 156:



轉身擺蓮 一

[85.1] TURN AROUND, SWINGING LOTUS KICK – Part 1

(名解) 見十字擺蓮名解注。卽鵲雀蹬枝。一百四十六。一百四十七兩圖。惟此轉身擺蓮。係由正前方起足不落地。仍轉至正前方踢脚故名。

Explanation of the name:

It is similar to the crossed-body swinging lotus kick of MAGPIE PERCHES, photos 146 and 147, but this is the swinging lotus kick turning around, so instead of lifting your [left] foot to the Front and then bringing it down, turn all the way around to again face to the Front and then kick [with your right foot], hence the name.

(變動) 有三。一原地腋掌。二轉身合掌。三外擺蓮。

Three movements:

1. Staying where you are, bring your [left] palm under your [right] armpit.
2. Turn around, your palms holding their position.
3. Go outward with a swinging lotus kick.

(注意) 三動作連合一氣。一式是過渡法。二式以右足作軸。轉身蓄勢。卽接外擺蓮踢腿。

Points for attention:

These three movements are to be done as a continuous flow. The first part is a transitional movement. In the second part, use your right foot as a pivot, your body turning around to store power. Then continue outward with the swinging lotus kick.

(功用) 假想敵人由側方擊我。我退左足撤左手。轉身閃避。趁勢起右足。橫踢敵人脇部。

Function:

If an opponent attacks me from the side, I retreat my left foot, withdraw my left hand, and turn around to evade it, then I take advantage of the opportunity by lifting my right foot and kicking across to his ribs.

(講義) 左足微退。仍為提踵子午步。左手抽回。置於右腋。手背朝上。右手亦同時原地翻掌。仍距頭部尺許。頭向右扭項。兩眼看右手。卽(起點左面)此係過渡法。練習時不停。左足尖仍向正前方。其式如第一百五十七圖。

Explanation of the movement:

Your left foot slightly retreats, though you are still in a heel-lifted sundial stance. Your left hand withdraws to be placed by your right armpit, the back of the hand facing upward. At the same time, your right hand keeps its position, but the palm turns over, staying about a foot from your head, your head twisting to the right. Your gaze is toward your right hand (to the Left). This is a transitional posture, so do not pause when practicing. Your left toes in this moment are still pointing to the Front. See photo 157:



## 轉身擺蓮 二

## [85.2] TURN AROUND, SWINGING LOTUS KICK – Part 2

(注意) 以右足作軸。左足不落地。轉身仍向正前方。左手掖掌。丹田抱勁。雖轉身其氣不散。其功用已詳見上式。

Points for attention:

Using your right foot as a pivot, your left foot not coming down, turn around to again be facing to the Front, your left palm going under your [right] armpit. Your elixir field stores power. When turning around, your energy should not become disordered. The function is the same as in the previous posture.

(講義) 兩手原樣不動。右足獨立。左足提起。與身體同時由右方轉一大圓圈。乃至正前方落地。左腿曲膝。右腿伸直。兩足距離二尺七八寸。成左前弓右後箭步。腰塌着勁。右手仍前探。左手仍為掖掌。順項貫頂。丹田吸勁。前胸面目。均向正前方。兩眼平看正前方。其式如第一百五十八圖。

Explanation of the movement:

Your hands maintain their position as your right leg stands one-legged, your left leg lifts, and your body turns all the way around to the right to again be facing to the Front, whereupon the foot comes down, your left leg bends, your right leg straightening, your feet about two and three quarters feet apart, making a stance of left leg a bow, right leg an arrow, your waist settling. Your right hand is still extended forward, your left hand still under your [right] armpit. Extend your neck, drawing up your headtop. Your elixir field stores power. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 158:



## 轉身擺蓮 三

## [85.3] TURN AROUND, SWINGING LOTUS KICK – Part 3

(注意) 與上兩式聯成一致。二式不停。便接此式。方向仍為正前面。丹田吸勁。以左腿支柱全身。

Points for attention:

The previous two postures are linked together into a single action, but do not stop at the second posture, instead continue right into this one. The orientation is again to the Front. Your elixir field stores power. Your left leg supports your whole body.

(講義) 左腿獨立。右足提起。向外擺踢。足尖勾勁。足踵亦用蹬勁。兩手同時。由面前劃橢形小圓圈。趁勢拍着右足背、兩手均伸出於前方。兩手心均朝下。右手接近右足。左手在距右手六七寸許之斜上方。兩肩要鬆。丹田吸

勁。左腿彎曲。重點均在左腿。拔背貫頂。前胸面目。均向正前方。兩眼平看正前方。其式如第一百五十九圖。

#### Explanation of the movement:

Your left leg stands one-legged as your right foot lifts and goes outward with the swinging kick, toes hooked back, power expressing at the heel. At the same time, your hands draw an elliptical semicircle in front of you, then slap the back of your right foot, hands reaching out forward, palms facing down. By the time your right hand connects with your right foot, your left hand is diagonally above it about two thirds of a foot away. Your shoulders should loosen. Your elixir field stores power. Your left leg is bent, the weight focused fully onto it. Pluck up your back and draw up headtop. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 159:



### 彎弓射虎 一

#### [86.1] BEND THE BOW TO SHOOT THE TIGER – Part 1

(解名) 此式狀如古代之拉弓射箭。因以取名。

#### Explanation of the name:

This technique is in the manner of our nation's ancient warriors when they drew a bow to fire an arrow, hence the name.

(變動) 有四。一開步曲臂。二左臂舒伸。三右臂舒伸。四撤左臂。

#### Four movements:

1. Step out, bending your arms.
2. Extend your left arm.
3. Extend your right arm.
4. Withdraw your left arm.

(注意) 此四動作。僅有二式。餘二式為過渡法。練習時。四動作聯絡一氣。不可間斷。

#### Points for attention:

These four movements are really only two postures, the other two parts being transitional. When practicing, the four movements are to be linked together into a single flow, and so there must be no interruption.

(功用) 假想敵由側方。捋吾右手。或擊我右臂。我右手往上拗退半圓圈。化敵於外門。趁勢用左拳。進擊敵胸。敵復繞捋吾左手。我再將左手往上拗退半圓圈。化敵於外門。趁勢以右拳突擊敵胸。復落左拳。預備撇身進擊

#### Function:

If an opponent from the side rolls back my right hand or attacks my right arm, my right hand goes upward,

twisting and drawing back in a semicircle, neutralizing him outward, and I take advantage of the opportunity by using my left fist to strike forward to his chest. He then coils around and rolls back my left hand, and so my left hand then goes upward, twisting and drawing back in a semicircle, neutralizing him outward, and I take advantage of the opportunity by using my right fist to strike out to his chest. I then lower my left fist and prepare to go forward with a torso-flung strike.

(講義) 右足向起點右方落地。右腿曲膝。左腿伸直。成右前弓左後箭步。同時兩手握拳。右手置於頭部右上方。拳心朝外。右胳膊彎曲。左手曲回。置於肚臍。手背朝外。此係過渡法。練習時不停。便出左拳。丹田抱勁。含胸拔背。前胸面目。均向正前方。兩眼平看正前方。其式如第一百六十圖。

Explanation of the movement:

Your right foot comes down to the Right and the leg bends, your left leg straightening, making a stance of right leg a bow, left leg an arrow. At the same time, your hands grasp into fists, your right hand placed to the upper right of your head, the center of the fist facing outward, the arm bent, while your left fist withdraws to be placed by your navel, the back of the hand facing outward. This is a transitional posture, and so do not pause in it while practicing. You will then send out your left fist. Your elixir field stores power. Contain your chest and pluck up your back. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 160:



## 彎弓射虎 二

### [86.2] BEND THE BOW TO SHOOT THE TIGER – Part 2

(注意) 兩足不動。原地突左拳。仍向正前方。上式拍照。係取正面。讀者注意說明。

Points for attention:

Your feet stay where they are as you stick out your left fist. You are still facing to the Front. The photo for the previous posture is a front view, so give attention to the text.

(講義) 兩足原地不動。仍為右前弓左後箭步。承上式不停。左拳向正前方突出。拳眼朝上。左拳微低於肩。鬆肩墜肘。兩眼平看正前方。其式如第一百六十一圖。

Explanation of the movement:

Your feet stay where they are, maintaining a stance of right leg a bow, left leg an arrow. Continue from the previous posture without pausing, your left fist sticking out toward the Front, the fist eye facing upward, slightly lower than shoulder level, the shoulder loosening, elbow hanging, your gaze level to the Front. See photo 161:



### 彎弓射虎 三

#### [86.3] BEND THE BOW TO SHOOT THE TIGER – Part 3

(注意) 兩足原地。改換左前弓右後箭步。兩拳換左開弓式。仍向正前方。功用詳見第一式。

Points for attention:

Your feet stay where they are, but the stance switches to left leg a bow, right leg an arrow, and your fists switch to a left bow-drawing posture. You are still facing to the Front. The function is the same as in Part 1.

(講義) 由上式身體向左腿研回來。改為左腿曲膝。右腿伸直。成左前弓右後箭而。腰塌着勁。丹田抱勁。含胸拔背。同時左拳。往頭部左上方擰翻拗起。拳心朝外。距頭部七八寸許。右手拳。亦同時向正前方突出。拳背朝上。拳與肩平。此式練習時不停。即接下式。前胸面目。均向正前方。兩眼平看正前方。其式如第一百六十二圖。

Explanation of the movement:

Continuing from the previous posture, your body twists toward your left leg, your legs switching to left leg bent, right leg straight, making a stance of left leg a bow, right leg an arrow, your waist settling. Your elixir field stores power. Contain your chest and pluck up your back. At the same time, your left fist goes to the upper left of your head, twisting as it lifts so the center of the fist is facing outward, the fist about three quarters of a foot away from your head, while your right fist sticks out toward the Front, the back of the fist facing upward, the fist at shoulder level. When practicing, do not pause in this posture, instead continue into the next one. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 162:



### 彎弓射虎 四

#### [86.4] BEND THE BOW TO SHOOT THE TIGER – Part 4

(注意) 此式亦為過渡法。練習時便接下式。尤須與上三式。聯合一氣。

Points for attention:

This posture is again a transitional posture. When practicing, it continues into the following posture. The previous three postures especially need to be linked into a single flow.

(講義) 由上式左弓箭步不動。左手拳由上方落下。停於左胯裏端。拳心朝上。與右手拳前後相照。右拳仍為前探式。此式是過渡法。練習時不停。即翻身接搬攔捶。因求容易明瞭。特刊此圖。丹田吸勁。含胸拔背。前胸面目。均向正前方。其式如第一百六十三圖。

Explanation of the movement:

Continuing from the previous posture, your left bow and arrow stance stays as it is, your left fist lowering from above, finishing to the inside of your left hip, the center of the facing upward, aligning with your right fist to the front and back, your right fist remaining extended forward. This is a transitional posture, so do not pause in it while practicing, instead turn your torso and continue into PARRY, BLOCK, PUNCH. This photo has been included to make the transition easier to understand. Your elixir field stores power. Contain your chest and pluck up your back. Your chest and face are aligned to the Front. See photo 163:



### 上步搬攔捶 一

#### [87.1] STEP FORWARD, PARRY, BLOCK, PUNCH – Part 1

(名解) 搬攔捶。各派拳術多有此名。惟功用各自不同。此搬攔捶。為太極五捶之一。有退步。卸步。進步之分。均已詳見上。搬即搬開敵人之手。復攔出於外門。再進步襲擊之謂也。

Explanation of the name:

PARRY, BLOCK, PUNCH is a technique name in many styles of boxing arts, but its application in this case is different. PARRY, BLOCK, PUNCH is one of the five punching techniques in Taiji. There are versions of that are retreating or withdrawing, as well as advancing, as has already been explained. To “parry” means to parry aside an opponent’s hand, then you block away his other arm, then advance and strike.

(變動) 有三。一拗步裏擰。二進胯搬攔三開步進擊。

Three movements:

1. Crossed stance, throwing inward.
2. Advance, parrying and blocking.
3. Step out, striking forward.

(注意) 此式須連貫一氣。腰脊肩膀。尤須內外相合。突拳時。直身豎項。用丹田力。緩緩擊出。惟身體不可前探。搬攔時。鬆肩。向前有放長的意思。方為完善。

Points for attention:

This technique has to be a continuous flow. Your lower back, shoulders, and hips especially should have a merging of inside and out. When sending out your fist, your body is straight, head upright. Use power from your elixir field. Slowly strike out, but do not let your body reach forward. When parrying and blocking, loosen your shoulders, for the ideal is to have an intention of lengthening forward.

(功用) 柔活肩膀。堅實脊樑。遇敵由正面擊來。我先撇右捶揉化。趁勢用手搬開。敵欲化出外門。我即格攔。再進步直擊敵胸。

Function:

This technique softens and livens the shoulders and hips, and strengthens the spine. If an opponent attacks from in front, I first parry with my right fist to neutralize it, then use my [left] hand to parry it aside. If he wants to neutralize my parry, I then block aside, and then advance a step to strike to his chest.

(講義) 由上式。兩手同時往身後撤回。如同攬雀尾之攏式攏至左胯後方立即向前方撤出。撤至極點。旋即撤回右胯。拳心朝上。左手掌於右拳撤回時。向前方探出。手心朝下。兩手往來。同時動作。右足於兩手動作時。亦同時

後退半步。橫足落地。足尖向右。 (起點右面) 距左足一尺五六寸。成丁字拗步形。左足踵微起。左膝抵右膝彎。初時右拳外撇。意在揉化敵手。左手探出。先用按勁出去。後用搬攔。丹田抱勁。身體坐在右腿上。心意要整。兩眼平看正前方。其式如第一百六十四圖。

#### Explanation of the movement:

Continuing from the previous posture, your hands in unison go toward your rear with a rollback, similar to that in CATCH THE SPARROW BY THE TAIL, rolling back until to the rear of your left hip, then [your right fist] promptly flings out forward, and once at the limit of this flinging action promptly withdraws toward your right hip, the center of the fist facing upward. As your right fist withdraws, your left palm reaches out, the palm facing downward. Your hands are going back and forth in unison, your right foot at the same time retreating a half step with the foot coming down sideways, toes turned out to the Right, your feet about a foot and a half apart, making a T-shaped crossed stance, your left heel slightly lifted, your left knee touching the back of your right knee. Your right fist starts by swinging outward with an intention of neutralizing an opponent's hand, and your left hand reaches out first using a pushing energy, then that of parrying and blocking. Your elixir field stores power. The weight sits onto your right leg. Your intention should be in good order. Your gaze is level to the Front. See photo 164:



#### 上步搬攔捶 二

#### [87.2] STEP FORWARD, PARRY, BLOCK, PUNCH – Part 2

(注意) 與上式聯絡一氣。腰塌勁。切忌探身。

#### Points for attention:

Continue from the previous posture as a single flow. Your waist settles. You must not reach with your body.

(講義) 右足不動。左足超過右足。向正前方開一大步。左腿曲膝。右腿伸直。兩足距離二尺七八寸。成前弓後箭步。腰塌着勁。切不可用拙力登勁。同時右手拳。直向正前方探出。亦不用拙力。須用心意的力量。緩緩突出。左手掌在右臂上方。往懷中研回來。左手掌須有立班。右拳出。左手研回。至右肩為度。左手掌高於右肘彎。順項貫頂。右拳眼朝上。左手指朝上。前胸面目。均向正前方。兩眼平看正前方。其式如第一百六十五圖。

#### Explanation of the movement:

Your right foot staying where it is, your left foot goes past your right foot, taking a large step out to the Front, the knee bends, and your right leg straightens, your feet about two and three quarters feet apart, making a stance of front leg a bow, rear leg an arrow, your waist settling, and you must not use awkward effort in pressing with your

rear leg. At the same time, your right fist sticks out to the Front, also without using awkward force, for it must be driven by intention, slowly sticking out, while your left palm goes over your right arm, withdrawing toward your chest, and the palm has to be standing upright. As your right fist goes out, your left palm withdraws toward your right shoulder, the palm higher than your right elbow. Extend your neck, drawing up your headtop. Your right fist eye is facing upward, your left fingers pointing upward. Your chest and face are aligned to the Front, your gaze is level to the Front. See photo 165:



### 如封似閉 一

#### [88.1] SEALING SHUT – Part 1

(名解) 封閉者。封鎖格閉敵人之謂也。或謂右手後撤。左手橫攔。謂之封。雙手前推。謂之閉故名。

Explanation of the name:

“Sealing shut” means to seal off and lock up the opponent. It is also said that your right hand withdrawing and your left hand blocking to the side constitutes sealing, and then the forward push with both hands constitutes shutting.

(變動) 有三。一右撤左橫。二十字分手。三雙推前按。

Three movements:

1. Your right hand withdraws as your left hand goes across.
2. Your crossed hands spread apart.
3. Both hands push forward.

(注意) 左手外橫時。右手撤回。全身重點。在右腿。兩手往來。要一氣。兩手分開。立即前推。兩肘下垂。往來磨肋。切不可閃出空門。

Points for attention:

As your left hand goes across outward, your right hand withdraws, and the weight focuses onto your right leg. The withdrawing and advancing of your hands should be continuous, your hands spreading apart and then soonafter pushing forward. Your elbows are hanging down, rubbing against your ribs as your hands come in and go out, never sticking out airily to the sides.

(功用) 敵進襲。我右手撤回。左手橫攔以化之。與形意橫拳同。惟此式由下方橫出時。兩手皆用掌。

Function:

If the opponent advances to attack, I withdraw my right hand, my left hand blocking across to neutralize him, It is

the same as Xingyi's crossing technique, except using palms instead of fists.

(講義) 此為如封似閉第一動作。由上式。左手撤至右肩。翻而手心朝上。繞至右胳膊下端。順着右肘。直向前方橫出。同時右手變掌。由左手上方。向懷中撤回。練習時不停。一氣撤至右胯因其中過渡不易明瞭。故特刊此圖。左手橫伸至極點。右手掌在左肘彎上端。兩手心朝上。鬆肩墜肘。右腿彎曲。身體重點。全在右腿。左腿微直。兩足距約二尺。成子午步。兩手微低於肩。含胸拔背。前胸面目。均向正前方。兩眼平看正前方。其式如第一百六十六圖。

Explanation of the movement:

For the first part, continuing from the previous posture, your left hand withdraws toward your right shoulder, turning over so the palm is facing upward, coils around under your right arm, moves along your right elbow, and goes out forward and across. At the same time, your right hand changes to a palm and withdraws over your left hand toward your chest. When practicing, the hand does not pause here, but continues to withdraw toward your right hip. Because this is a transitional posture, it is not easy to understand. Therefore this photo shows the left hand extended to its final position to the side, with the right palm over the bend of the elbow, both palms facing upward, shoulders loosening, elbows hanging. Your right leg bends, the weight focusing onto it, and your left leg almost straightens, your feet about two feet apart, making a sundial stance. Your hands are slightly lower than your shoulder. Contain your chest and pluck up your back. Your chest and face are aligned to the Front, your gaze level to the Front. See photo 166:



## 如封似閉 二

### [88.2] SEALING SHUT – Part 2

此式係接上式。兩足不動。撤回右手。兩手再動時向前雙推。與形意虎形相同。其功用講義。姿式方向。與第九十九圖。完全相同。參看第九十九圖如封似閉二式各條。不另插圖。

Continuing from the previous posture, your feet staying where they are, withdraw your right hand, then push forward with both hands the same as in Xingyi's tiger technique. Everything is the same as in photo 99.

## 十字手

### [89] CROSSED HANDS

(名解) 十字手者。兩手臂裏外交叉。狀如十字。置於面前故名。此式有將兩手置於顱頂上方者。余以為過頂太過。其氣必懸於胸際。故不如在胸前為宜。

Explanation of the name:

“Crossed hands” means that your arms cross one over the other like an X shape placed in front of your face, hence the name. Some people perform this posture with the hands placed over the headtop, which I consider to be too high because the energy will end up in your chest, and so it is not as appropriate as having the hands in front of you.

(變動) 有二。一下探摟手。二兩臂交叉。

Two movements:

1. Body leaning downward, your [right] hand dragging.
2. Arms crossing.

(注意) 此式因有一下探身。故十字手不宜過高。以防胸中氣。隨着身體懸起。緣先探身後起立。胸氣容易浮動故耳。

Points for attention:

It is because this posture has a downward leaning that the hands should not be crossed too high. The energy in the chest would follow and the body would be pulled up. First reaching with your body and then standing upright, it is easy for energy to float into the chest, therefore be aware.

(功用) 初由上式。可作披身。向左右拎動敵人。至十字手。亦可用為封閉敵擊亦可名謂過渡法。

Function:

Continuing first from the previous posture, this can cover the body and guide the movement of the opponent to the side. Once my hands are crossed, I can use the posture to seal off his attack or transition into the following posture.

(講義) 由上式左手按下去。右手向面前領回來。好似以身體領着敵走的意思。領至面前不停。再向右足處探身。右手探至右足接近處。再研回來。右足竝進左足。身體直立起來。兩足尖與面目。均向右方。(起點右面) 兩足距離一尺餘。右手隨身體直立時收回來。與左手十字交叉。在下頦下方停住。兩手背均朝上。左胳膊在內。右胳膊在外。鬆肩抱肘。頭頂項豎。兩眼平看右方。其式如第一百六十七圖。

Explanation of the movement:

Continuing from the previous posture, your left hand pushes down as your right hand draws back in front of your face, as though with an intention of using your body to draw in an opponent. The hand draws in until in front of your face but does not stop as you then lean your body toward your right foot, and once your right hand is near your foot, then withdraw your body, bringing your right foot next to your left foot, your body standing straight. Your toes, face, and chest are all aligned to the Right, your feet just over a foot apart. As your body straightens, your right hand withdraws, and your hands cross below your chin, the backs of both hands facing upward, your left forearm on the inside, your right forearm on the outside, the shoulders loosening, elbows embracing. Your headtop and neck are upright. Your gaze is level to the Right. See photo 167:



## 合太極

### [90] CLOSING POSTURE

(名解) 此為太極拳。最末之一式。表示練完。歸本還原之意。

Explanation of the name:

This is the final posture in the Taiji boxing set. It expresses completion of a practice and an intention of returning to your original state.

(動作) 有一。垂手還原。

One movement:

Your hands hang down to their original position.

(注意) 初下場之無極式。面向起點右方。此收式之合太極。亦是面向起點右方。

Points for attention:

In the opening NONPOLARITY POSTURE, you were facing to the Right. In this concluding posture, you are again facing to the Right.

(講義) 由十字手式。將兩手放下。各靠左右腿下垂。拇指緊貼腿部。兩手心均朝後。混混沌沌。無我無他。頭頂項豎。兩足尖與面目前胸。均向起點右方。兩眼亦平看起點右方。其式如第一百六十八圖。

Explanation of the movement:

From the previous posture, release your hands downward so they are hanging down next to your legs, thumbs touching your thighs, palms facing behind you. Return to the undifferentiated vagueness in which there is neither self nor opponent. Your headtop and neck are upright. Your toes, face, and chest are aligned to the Right, your gaze remaining level to the Right. See photo 168:



## 太極拳講義完

(This concludes the explanations for the Taiji boxing set.)

## 第九章

### CHAPTER NINE

## 打手說

### EXPLANATION OF PLAYING HANDS

打手。亦名推手。又名劄手。靠手。名雖殊。而義相同也。各派皆有靠手。對打之類。要以擊敵為法。以近身為用。惟他派之靠手對打。大部治技者。編就之套子。演式時。此來彼往。有確定之手法。有不移之尺寸。如中途改換另一着法。其對方必為所中。如發手過與不及。則又處處落空。是為刻板之法則。移其一全部中斷。此所以謂之外家也。若太極之打手。則反是。無固定之手法。有萬千之變化。彼來此往。其法不一。要皆不出。棚攏擠按採捌肘靠八字訣中。他種拳術。獨習者與靠打者。各不相謀。能獨習而不知靠手初無若何關係。太極拳則否。獨習是獨習。靠手是靠手。獨習是功夫。靠手是理法。有功夫不能實用。理法精。始能懂勁。故習太極拳。心須推手。不推手。則等有未習。學推手。能使全身富於知覺。其法有單推法。有雙推法。有合步式。有活步式、單者隻手。雙者並用。合步亦要圓活。活步尤須相合。二人粘隨不斷。族轉不一。隨屈就伸。虛實互肋。久之知覺敏捷。有觸即應矣。

Playing hands is also called “pushing hands”, as well as “touching hands” or “pressing hands” – different names, same idea. All styles have such exercises of partner work, based on the principle of fighting an opponent and the function of developing the self. However, the partner work of pressing hands in other styles is usually only built into two-person sets. When practicing such an exercise, two people go back and forth using choreographed techniques and prearranged distances. If one person makes a change halfway through a movement, then the other person will end up sending out his hand either too far or not far enough, and everything will fall apart. This is an overly mechanical method, a case of one loose cog bringing the whole machine to a halt, and is to be considered “external”. Taiji’s playing hands is the opposite, using countless transformations rather than fixed methods, both

people going back and forth with varying techniques, though which never go beyond the eight basics of ward-off, rollback, press, push, pluck, rend, elbow, and bump.

In other kinds of boxing arts, solo practice and partner practice have nothing to do with each other. One is liable to go through their solo training without knowing that the partner training bears no relation to it. In Taiji Boxing, this is not the case. Though solo practice is solo practice and pressing hands is pressing hands, the solo practice is the training and the pressing hands exercises are essential skills. If you have gone through the training but are unable to apply any of it, simply refine the skills, and then you will be able to identify energies. Therefore practicing Taiji Boxing has to involve pushing hands. To go without pushing hands would be the same as not practicing at all. By learning pushing hands, you will be able to make your whole body abundantly aware.

Its methods include: single pushing, double pushing, fixed-step, moving-step. “Single” means using one hand. “Double” means using both hands together. Fixed-step requires flexibility. Moving-step demands coordination. Two people stick to and move along with each other continuously, making circles without end, they follow and bend then engage and extend, states of emptiness and fullness complementing each other. After a long time, you will have a keen sensitivity, responding at the slightest touch.

### 打手歌

#### PLAYING HANDS SONG

棚擗擠按須認真。  
上下相隨人難進。  
任他巨力來打我。  
牽動四兩撥千斤。  
引進落空合卽出。  
粘連黏隨不丟頂。

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

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

*I will let him attack me with as much power as he likes,  
for I will tug with four ounces of force to divert his of a thousand pounds.  
Guiding him in to land on nothing, I then close on him and send him away.  
I stick to him and go along with his movement instead of pulling away or crashing in.*

### 推手八字訣

#### THE EIGHT PUSHING HANDS TECHNIQUES

(棚。) 架也。烘托也。『詩。』抑釋棚忌。『杜預。』箭箙也。在太極拳中。由下而上。棚架敵力使不得着我。又由下向上。烘托敵人之手足。皆『棚』也。

Warding off [peng]: to prop up, to brace away.

From the *Book of Poetry* [poem 78]: “His quiver is spent.”

According also to Du Yu’s annotations [to Zuo’s *Commentary to the Spring & Autumn Annals*], the word means “an arrow quiver”.

Within Taiji Boxing, to go upward from below, propping away an opponent’s force to cause him to be unable to

get to me, or to go upward from below by bracing away his hand or foot are both called “warding off”. [The only connection with a quiver seems to be that it holds up one’s arrows.]

(擗。) 舒也。展布也。『班固賦。』獨擗意乎、宇宙之外。『張衡賦。』八乘擗而超驥。『蘇軾詩。』懷抱幾時擗。又應無憤可擗。太極拳中。遇敵交手時。用擗法。以化散其勁謂之『擗。』

Rolling back [lü]: to extend, to spread something out.

From the works of Ban Gu [“Replying to a Guest”]: “In solitude, we extend our thoughts beyond the whole universe.”

From the works of Zhang Heng [“Thinking Profoundly”]: “The eight chariots spread away and overtake with their galloping.”

From the poetry of Su Dongpo [“Chant of Brothers”]: “We embrace and our time is extended.”

It is also a method of responding without any aggression. In Taiji Boxing, when fighting with an opponent, this technique is for neutralizing or dispelling his power.

(擠。) 排也。撞也。推也。『左傳。』小人老而無子。知擠於溝壑矣。『唐書。』嘗為張延賞擠抑。又把擠陷之。凡以手腕臂肘。推擁敵人各部。使其不能前進。皆曰『擠。』

Pressing [ji]: to forcefully remove, to collide with, to push away.

From Zuo’s *Commentary to the Spring & Autumn Annals* [13th year of Duke Zhao]: “A man who is oblivious to his old age gets pushed into a ditch.”

From the *Books of Tang* [bios, part 78]: “Instead of rewarding him, [the king] repressed him.”

It can also mean “to compel into a trap”. Generally you may use your hand, wrist, forearm, or elbow to crowd any part of an opponent’s body, causing him to be unable to advance. All of these things make up “press”.

(按。) 抑也。據也。捺也。『管子。』按強助弱。『史記。』王按兵毋出。『漢書。』黃帝時岐伯。著按摩十卷。『唐書。』太醫署。有按摩博士。太極拳。遇敵襲擊時。用勁按按、敵人各部。使其勁失效。曰『按。』

Pushing [an]: to push down, occupy, restrain.

From *Guanzi* [chapter 23]: “[An enlightened king] will restrain use of force in order to help the weak.”

From the *Historical Records* [Annals of Zhou]: “The king pushed his army [i.e. encouraged] with the command of: no exit!”

From the *Books of Han* [records, part 10 – Bibliographical Records]: “The Yellow Emperor’s Qi Bo wrote ten chapters on massage [to ‘push/rub’].”

From the *Old Books of Tang* [book 42]: “In the Office of Imperial Medicine were masters of massage.”

In Taiji Boxing, if an opponent suddenly attacks, press with energy into any part of his body, causing his power to become ineffective. This is “push”.

(採。) 取也。摘也。『晉書。』藜藿為之不採。『唐書。』十道採訪使。又擇而取之。曰『採。』太極拳。以攬取敵人之各部。曰『採。』

Plucking [cai]: to take, to pick.

From the *Books of Jin* [bios, part 32]: “On the mountain is a fierce tiger, and the plants are not what he picks to eat.”

From the *New Books of Tang* [books 37–42]: “In all directions, there is game to be taken in hunt.”

To select and take is called “plucking”. In Taiji Boxing, to seize any part of the opponent is “plucking”.

(捌。) 拐不通。應是『捩』字。拗也。扯也。『韓愈文。』捩手覆羹。『梁簡文詩。』插捩舉琵琶。又絳也。轉移之意。捩住敵人各部。使其前傾。或趁其來勁。仍使其後仰之謂也。

Rending [lie]: “Rending” is not clear. We ought to say “turning” instead. It is a matter of twisting, tearing.

From the writings of Han Yu [“On Dealing With Limitations”]: “A turn of your hand may overturn the soup”.

From the poetry of Emperor Jianwen of Liang [“Waking with Wife at Dawn”]: “I turn my lute to lift it [off of its hook].”

It also means “to coil”. It is an intention of rotation. Turn any part of the opponent’s body to get him to lean forward, or take advantage of his incoming power to likewise cause him to lean back.

(肘。) 胳膊彎曲處。其外側骨節。曰『肘。』『後漢書。』欲命駕數數被肘。『晉書。』害起肘腋。各派拳術。均有用肘處。他派之用肘。多以曲臂。直抵敵人胸腹肋脇各部。惟太極之用肘。多在推擠擁靠中求妙用也。

Elbowing [zhou]: This refers to the place where your arm bends, the bony joint that sticks out to the side.

From the *Books of Later Han* [bio of Kong Rong]: “Getting a carriage ready is often done by elbows.”

From the *Books of Jin* [bios, part 26]: “Trouble arises from elbows and armpits [i.e. close association].”

Every style of boxing arts makes use of the elbow area. When other styles apply elbowing, it is usually as a bent arm sent straight to an opponent’s chest, belly, ribs, or armpit. But in Taiji Boxing, it is often a subtle addition to pushing, pressing, embracing, or bumping.

(靠。) 倦也。依也。『友溪乙稿。』人事當先莫靠天。拳術中有靠手。靠打等名詞。太極拳中之靠手。尤為重要。蓋無論何勢。非相靠不能懂勁。而後始可粘黏隨連以擊敵也。

Bumping [kao]: to lean on, to rely on.

From [Shi Yining’s] “Amiable Creek – 2nd Draft”: “Human affairs should first of all not rely on Nature, [and so we should overhaul the embankments to store up fresh water.]”

Within boxing arts, the bumping technique is a bumping strike. In Taiji Boxing, the bumping technique is particularly important. Regardless of the posture, if you are not near the opponent, you will not be able to identify energies, but once you are, you will be able to stick, adhere, connect, follow, and thereby attack.

## 推手小言

### A BRIEF DESCRIPTION OF PUSHING HANDS

推手本無定式。亦無挨次之拳套。換言之。千變萬化而已。惟演習推手時。須略分層級。如初習推手。須先習合步推手。合步者。甲乙二人。一由起點入場。一由止點入場。互相對峙。甲右足在前。左足在後。乙亦右足在前。左足在後。是為合步。甲乙又各出右手。是為單搭手。甲乙各出兩手。為雙搭手。由此變化。其數無窮。次則順步推手。順步者。兩人一順邊。謂之順步。譬如甲右足在前。左足在後。乙左足在前。右足在後是也。活步者。兩人皆由圓圈中。轉走。甲乙互相攏擰推。一足提起。退於另一足後橫落。或換步。或換手。或前進後退。各無一定。由活步可變合步。亦可變順步。由順步亦可互換活步。合步。而合步更可變順步活步。至其中姿式動作之變化。為無窮數。惟初習亦不可任意變幻。應由棚攏擰按。順序而進。如甲攏乙。乙趁勢擰甲。甲含胸棚手。坐後腿以化乙。再坐前腿。趁勢按乙。乙含胸。坐後腿。以攏甲甲趁勢擰乙。乙再含胸棚手以化之。再坐前腿。趁勢按甲。如此互換。循環不已。再進而至活步大捋。隨意變化。茲插推手圖十九幀。聊作治推手者之範本。以示規型。至神而明之。則又存乎其人矣。

Pushing hands essentially has no fixed postures or repetitive patterns. In other words, it is a matter of endless transformation. But in order to practice pushing hands, some stages of training are required. To begin, you must first practice same-step pushing hands.

For the same-step version, two people, A and B, face each other from opposite sides of the practice space, each with their right foot forward and left foot behind, thus making the same step as each other. When A and B have

each put out their right [or left] hand, this is the single touching-hands method. When A and B have each put out both hands, this is the double touching-hands method. From this position, changes are limitless.

For the moving-step version, both people take alternating steps while circling with their hands. As A and B perform rollback, press, ward-off, and push on each other, one foot lifts and retreats behind the other foot, coming done sideways.

Then you may switch feet or switch hands, advancing and retreating without a fixed pattern. And you may switch from moving-step to same-step or opposite-step, from opposite-step to moving-step or same-step, from same-step to opposite-step or moving-step.

The transformations of the postures and movements within the exercise are inexhaustible, but in the beginning of the training, you must not be changing arbitrarily, instead you should be proceeding in sequence through ward-off, rollback, press, and push. If A rolls back B, B takes advantage of the situation by pressing A. A hollows his chest and sits onto his back leg to neutralize it, then sits again onto his front leg, taking advantage of the opportunity to push B. B hollows his chest and sits onto his back leg to roll back A. A takes advantage of the situation by pressing B. B then hollows his chest and wards off to neutralize it, then sits again onto his front leg, taking advantage of the opportunity to push A. Perform the techniques back and forth in this way, recycling them over and over.

Then progress to the moving-step exercise of “large rollback”, and then to changing as you please in that exercise. Included below are nineteen pushing hands scenarios to serve as a model for your training, demonstrating patterns so that you will come to understand them clearly and they will become a part of you.

### 推手第一圖

PUSHING HANDS SCENARIO 1 [B performs right press, right leg forward. A performs right rollback, right leg forward.]

此圖為合步。甲乙各以右足在前。左足在後。各出右手。互搭。乙推擠力偏左。甲因以右手心。黏着乙之右手背。以腰作軸。丹田後吸。往身右攏拗。復用左手助捩乙乙右肘根節。乙被攏。全身似不得力。右腿已失效用。重點傾於右腿。其推手式如第一圖。

Same-step position. A and B each have their right foot forward, left foot behind, Both put out their right hand to make contact. B presses, but his force is inclined to the left because A uses his right palm to stick to the back of B's right hand while turning his waist and drawing back his abdomen, rolling back across to the right, then uses his left hand to help rend aside B from behind B's right elbow. Having been rolled back, B's whole body seems to have no power, his right leg losing its effectiveness even as the weight shifts onto it. See image 1 [A on the left, B on the right]:

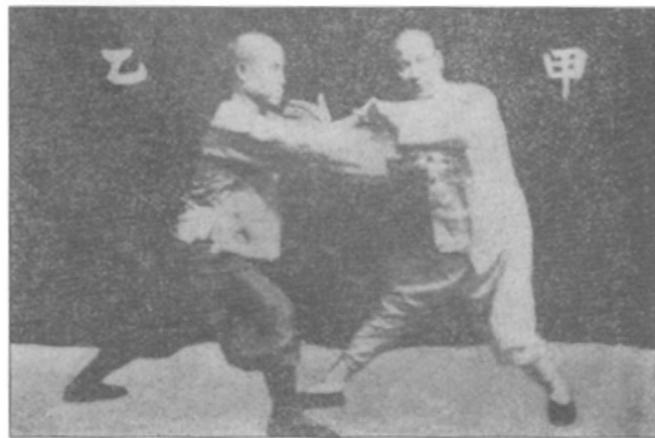


### 推手第二圖

PUSHING HANDS SCENARIO 2 [B performs left press, right leg forward. A performs left rollback, right leg forward.]

此圖亦為合步。乙欲擠甲。甲以腰作軸。坐左腿。含胸向身左扭轉。丹田後吸。以左手心黏住乙之左手背。往身體左邊挪化、右手輕捩乙之左肘根節、乙欲由擠而按、不可得矣。其推手式如第二圖。

Same-step position. B wants to press A, but A turns his waist, sitting onto his left leg, hollows his chest, twisting his torso to the left, draws back his abdomen, and uses his left palm to stick to the back of B's left hand, warding off to the left to neutralize it, his right hand gently rending aside B's left elbow. If B wants to now switch from press to push, he will not be able to. See image 2 [B on the left, A on the right]:



### 推手第三圖

PUSHING HANDS SCENARIO 3 [A performs push, right leg forward. B performs right neutralize in preparation for left rollback, right leg forward.]

此式假想乙欲擠甲、甲由上式。先含胸坐後腿。挪手以化其勁。趁勢坐前腿。而按乙。乙被甲按。急坐後腿。含胸拗身。向左揉、化以腰作軸。丹田後吸。左手斜伸。即可化去甲之按力。再拗手縮身。趁勢以攏。甲目視乙方。意在擲敵於外門。乙兩眼注看甲手。其推手式如第三圖。

In this posture, supposing B wanted to press A, and A did as in the previous posture by first hollowing his chest, sitting onto his rear leg, and warding off to neutralize B's power, and now takes advantage of the opportunity to sit onto his front leg and push B. Having been pushed by A, B quickly sits onto his back leg, hollowing his chest and twisting his torso, softening to the left [right] by turning at the waist and drawing back his abdomen, and his left hand extends at an angle. In this way, he can neutralize A's pushing force. He then comes across with his hands

while shrinking back his torso, taking advantage of the opportunity to roll back A. A's gaze is in B's direction with an intention of hurling his opponent away. B's gaze is toward A's hands. See image 3 [B on the left, A on the right]:



#### 推手第四圖

PUSHING HANDS SCENARIO 4 [B performs left rollback, right leg forward. A performs left press, right leg forward.]

此亦合步推手之一。假想由上式。甲按乙。乙含胸揉手。化去甲之按力。趁勢以左手心。黏着乙之右手背。以右手助附甲之左胳膊根節。往左攏甲。甲被攏。趁勢坐前腿。以右手附左肘裏彎。而擠乙。甲視乙胸。乙看甲臂。其推手式如第四圖。

Same-step position. Continuing from the previous posture in which A was pushing B, B hollows his chest and rubs with his hands to neutralize A's pushing force, taking advantage of the opportunity by using his left palm to stick to the back of B's right hand and using his right hand to assist at A's left elbow, rolling back A to the left. Having been rolled back, A takes advantage of the situation by sitting onto his front leg, placing his right hand to the inside of his left elbow, and presses B. A is looking toward B's chest. B is looking toward A's arm. See image 4 [A on the left, B on the right]:



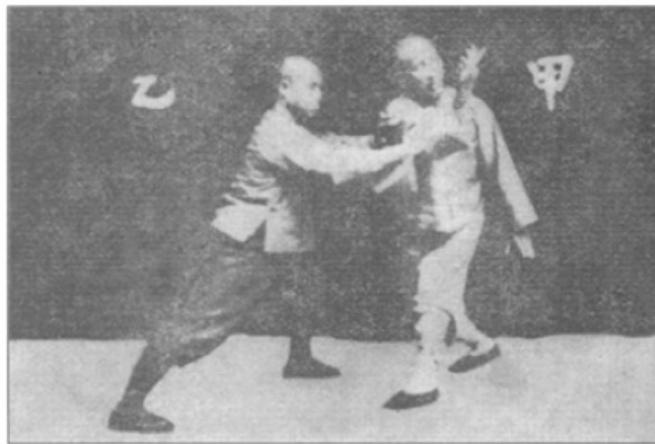
#### 推手第五圖

PUSHING HANDS SCENARIO 5 [B performs push, left leg forward. A performs left neutralize in preparation for right rollback, left leg forward.]

此式亦為合步。假想甲先擠乙。乙棚手化。去甲之擠力。趁勢坐前腿而按甲。甲坐後腿斜伸右臂。以化乙之按力。坐後腿時。以腰作軸。含胸向身左扭轉。丹田吸勁。自然化出乙之按力。換式便可攏乙。甲看自己右手。意在換

式。乙視甲之右臂。其推手式如第五圖。

Same-step position. Supposing A has first pressed B, and B has warded off to neutralize, sending away A's pressing force, then takes advantage of the situation and sits onto his front leg and pushes A. A sits onto his back leg and extends his right arm at an angle, neutralizing B's pushing force. When sitting onto his back leg, he turns his waist, hollows his chest, twists his torso to the left, and draws back his abdomen, which naturally neutralizes and sends away B's pushing force. Then by switching to the other side he easily can roll back B. A looks toward his own right hand with an intention of switching to the other side. B looks toward A's right arm. See image 5 [B on the left, A on the right]:

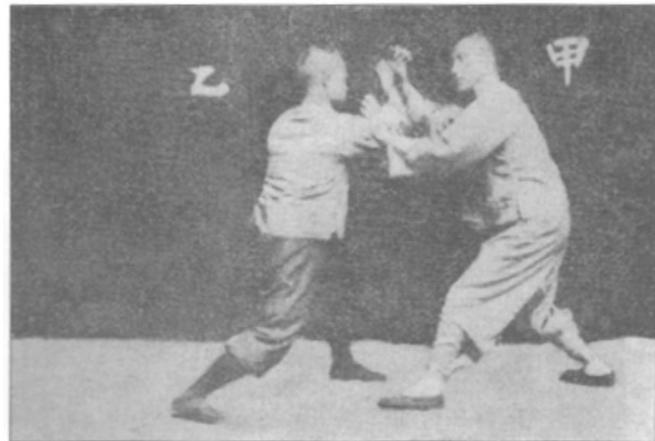


### 推手第六圖

PUSHING HANDS SCENARIO 6 [A performs right rollback, left leg forward. B performs right press, left leg forward.]

此圖。假想上式乙按甲。甲坐後腿。斜伸右臂揉化至極點。趁勢換式以右手臂。沾着乙之右手背。以左手附乙之右胳膊根節。甲仍坐後腿。乙仍坐前腿乙左手附於自己右肘彎。意在擠甲。甲亦欲擗乙。其相持之過渡法。如第六圖。

In this photo, supposing that B pushes A as in the previous posture, and A sits onto his back leg, extending his right arm at an angle to neutralize, once the neutralization has reached its fullest extent, A takes advantage of the situation to switch to the other side, using his right arm to stick to the back of B's right hand and placing his left hand on B's right elbow. A is still sitting onto his back leg and B is still sitting onto his front leg. B places his left hand at the bend of his own right elbow with the intention of pressing A, while A still wants to roll back B, bringing the situation to a stalemate. See image 6 [B on the left, A on the right]:



### 推手第七圖

PUSHING HANDS SCENARIO 7 [B performs right press, left leg forward. A performs right rollback, left leg forward.]

假想由搏手相持。各欲換式。乙欲擠甲。適為甲乘。甲坐後腿。含胸向右扭轉。以右手心黏着乙之右手背。左手仍附乙之右胳膊根節。往身右攏回。乙被甲攏。擠力已失其效。左手仍附自己右肘彎。重點全移左腿。似有前傾之象。目觀甲之右手。甲平看自己面前。意在仆。乙於外方。其推手式如第七圖。

Supposing that from their hands spiraling into a stalemate, A and B both want to switch to the other side, B wants to press A, and A takes appropriate advantage of it by sitting onto his rear leg, hollowing his chest and twisting to the right. Using his right palm to stick to the back of B's right hand, and with his left hand still placed at B's right elbow, he rolls back to the right. Having been rolled back by A, the force of B's press loses its effectiveness, and with his left hand still at the bend of his own right elbow, and the weight fully shifted to his left leg, he appears to lean forward. B is looking toward A's right hand. A is looking level directly in front of himself with an intention of throwing B down in that direction. See image 7 [A on the left, B on the right]:

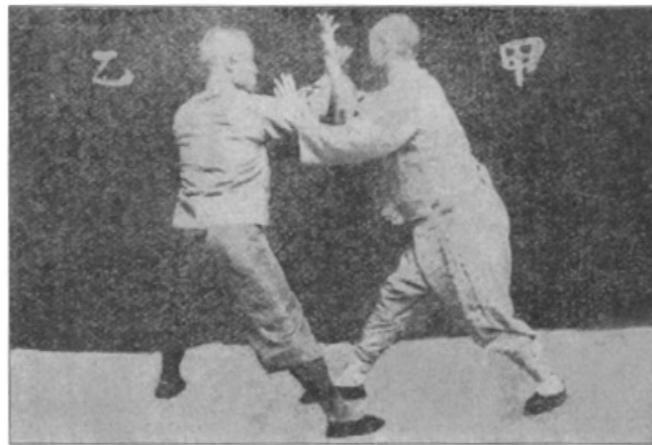


### 推手第八圖

PUSHING HANDS SCENARIO 8 [B performs right press, right leg forward. A performs ward-off changing into rollback, right leg forward.]

此圖甲乙皆為右足在前之合步。乙先欲擠甲。四手搏至中央。乙方欲坐前腿以擠甲。適為甲所乘。甲已坐後腿。乙尚未擠出時。甲向身右微含胸。以腰作軸。微向右拗扭。以右手臂。沾住乙之右臂。上側方。甲右手居上。以左手附於乙之右胳膊根節。此為棚攏兩式之過渡法。再吸丹田。含胸棚手。棚出乙手。換式可接。在棚之先。亦可攏。乙右臂弓曲。左手附於自己右肘彎。甲乙互視。其推手式如第六圖。

Same-step position, right foot forward. B first wants to press A, all four of their hands contending to be in the center. B then wants to sit onto his front leg in order to press A. A fittingly takes advantage of the situation by sitting onto his rear leg so that before B's press has come out, A is going toward the right, slightly hollowing his chest, turning at the waist to slightly twist to the right, using his right arm to stick to B's right arm and take it upward to the side, with his right hand higher than B's, and places his left hand behind B's right elbow. This is a method of transitioning from ward-off to rollback. A then draws back his abdomen, hollows his chest, and wards away B's hand. Having switched to the other side, A can now push. Before the ward-off, he could also perform a rollback [on the other side]. B's right arm bends and his left hand is placed at the bend of his right elbow. A and B are looking at each other. See image 8 [B on the left, A on the right]:



### 推手第九圖

PUSHING HANDS SCENARIO 9 [A performs left rollback, right leg forward. B performs left press, right leg forward.]

此亦右足在前之合步。二人搭手。推轉至左式。甲趁勢坐後腿。含胸向身子左邊扭轉。以左手心。黏着乙之左手背。以右手附拎乙之右胳膊根節。丹田吸着勁。向身體左邊攏乙。乙坐前腿。以右手附於自己左肘彎、亦欲進而擠甲。如乙擠進。甲再含胸捌化。進而按之。甲平視面前遠方。意在擲敵。乙看甲之左手。其式如第九圖。

Same-step position, right foot forward. Having turned a push from B to the left, A takes advantage of the situation by hollowing his chest and twisting his torso to the left, using his left palm to stick to the back of B's left hand, and using his right hand to lift up behind B's right elbow. His abdomen drawing back, he rolls back B to the left. B sits onto his front leg, placing his right hand at the bend of his own left elbow, and wants to advance and press A. If B advances with a press, A will then hollow his chest, warding off to neutralize it, and advance with a push. A looks straight ahead and far away, with an intention of hurling away his opponent. B looks toward A's left hand. See image 9 [B on the left, A on the right]:



### 推手第十圖

PUSHING HANDS SCENARIO 10 [B performs left press, left leg forward. A performs left ward-off changing into left rollback, left leg forward.]

此式又為左足在前之合步。二人搏手至中央時。乙先欲擠甲。左胳膊弓曲。以右手附於自己左肘彎。作欲擠乙式。甲左手臂。黏住乙之左手背。甲左手居上。以右手附於乙之左胳膊根節。而有拗力如乙之擠力重。甲亦可坐後腿。變捌手以化其勁便可進按。否則含胸拗身。趁勢而攏。甲乙互視。其相持之過渡法。如第十圖。

Same-step position, left foot forward. Once both people have circled their hands into the center, B wants to press A. His left arm bends, and he places his right hand at the bend of his own left elbow, making the posture of B wanting to press. A's left arm sticks to the back of B's left hand, with his left hand held higher than B's, and places his right hand behind B's left elbow, going across with force similar in pressure to the force of B's press. A could sit onto his rear leg, switching from warding off to neutralize B's power to advancing with a push. Otherwise, he will hollow his chest, twist his torso, and take advantage of the opportunity to roll back. A and B are looking in the direction of each other, in the midst of a stalemate. See image 10 [A on the left, B on the right]:



### 推手第十一圖

PUSHING HANDS SCENARIO 11 [A performs left rollback, left leg forward. B performs left press, left foot forward.]

假想由上式。乙方欲擠甲。適為甲所乘。趁勢以左手心、黏住乙之左手背。以右手附於乙之左胳膊根節。含胸全坐後腿。向身左扭轉。以腰作軸。丹田吸勁。向身左攏回。乙被甲攏。重點已傾於前腿。乙之右手。仍附自己左肘彎。甲乙互視左手。其推手式如第十一圖。

Continuing from the previous situation, B then wants to press A, which A fittingly goes along with, taking advantage of the opportunity by using his left palm to stick to the back of B's left hand and placing his right hand behind B's left elbow. He hollows his chest, sits onto his rear leg, twists his torso to the left, turning at the waist, drawing back his abdomen, and rolls back to the left. Once B has been rolled back, the weight has already shifted onto his front leg, and his right hand is still placed at the bend of his own left elbow. A and B are looking toward each other's left hand. See image 11 [B on the left, A on the right]:

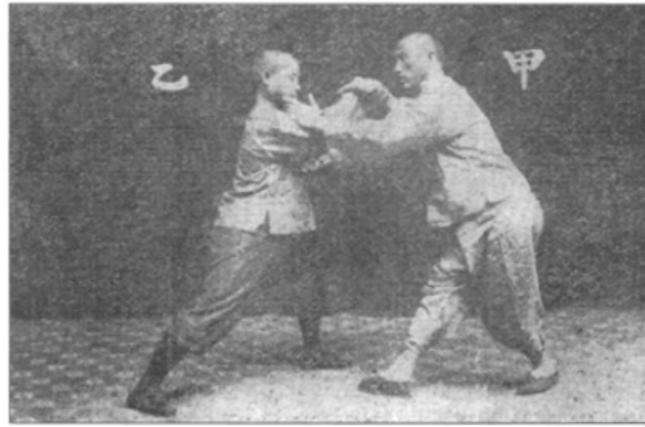


### 推手第十二圖

PUSHING HANDS SCENARIO 12 [B performs right press, left leg forward. A performs right rollback, right foot forward.]

此為順步之一。大捋中常用此步。乙坐前腿。趁勢欲擠甲。甲坐後腿。以右手心。黏住乙之右手背。以左手附於乙之右胳膊根節。乙之擠力。已為甲方含胸捌化。甲丹田吸勁。向身右扭轉。換式可攏進而可按。乙左手附於自己右肘彎。甲乙互視。此為順步。順步推手與合步同。推二人之足部。取一順邊。即甲右足在前。乙左足在前是也。此式落步。即可大捋。其推手式如第十二圖。

Opposite-step position, which is used frequently in the “large rollback” exercise. B sits onto his front leg and takes advantage of the opportunity by wanting to press A. A sits onto his back leg, using his right palm to stick to the back of B’s right hand, and placing his left hand behind B’s right elbow. The force of B’s press is already warded off and neutralized by A as he hollows his chest, draws back his abdomen, and twists his torso to the right. Switching techniques, A could take the rollback further or advance with a push. B’s left hand is placed at the bend of his own right elbow. A and B are looking toward each other. This is the opposite-step version. It is the same as the same-step version, but the feet of both people are stepping toward the same side, therefore A’s right foot is forward and B’s left foot is forward. When the step comes down in this posture, the large rollback can be performed. See image 12 [A on the left, B on the right]:

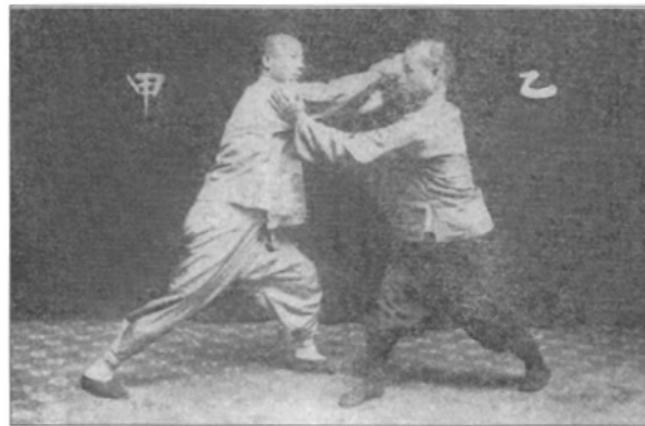


### 推手第十三圖

PUSHING HANDS SCENARIO 13 [A performs right press, left leg forward. B performs right rollback, right foot forward.]

此式亦為順步推手。變化大攏之未定式。甲坐前腿。意欲擠乙。以左手附於自己右肘裏彎身體移前腿。即（左腿。）乙右手捋着甲之右手腕。以左手助捩甲之右胳膊根節。乙先坐前腿。即（右腿）迨至換式時。再含胸拗轉移坐後腿。或落步即變大攏。此圖與十二圖。係甲乙互換。其推手過渡式。如第十三圖。

Opposite-step position. Before B settles into a large rollback, A sits onto his front leg, wanting to press B. He places his left hand at the bend of his own elbow as his torso shifts onto his front leg (in this case his left leg). B’s right hand rolls back A’s right wrist and he uses his left hand to help rend A aside at A’s right elbow, sitting onto his front leg (in this case his right leg). Once B’s action has moved over from the left to the right side, he then hollows his chest, twists his torso, sits onto his rear leg, or steps back to perform a large rollback. This situation is related to scenario 12, but with A and B in reversed roles. See image 13 [A on the left, B on the right]:



### 推手第十四圖

PUSHING HANDS SCENARIO 14 [B performs push, right leg forward. A performs left neutralize, right leg forward.]

此定式。雖為合步。其推手則為活步。乙坐前腿。用勁按出甲右臂。甲被乙按。急坐後腿。向左拗身。含胸吸勁。右胳膊隨着丹田吸回來。肩縮肘沉。以化乙之按力。趁勢再換他式。以制乙。其姿式。甲右胳膊彎曲。手與肩齊。鬆肩墜肘。肩與手成三角形。含胸坐後腿。自能化去乙之按力。乙左手按甲之右肘根節。右手按甲之右臂。甲視乙胸。乙看甲臂。其推手式如第十四圖。

Although this particular posture is in the same-step position, it is actually a part of moving-step pushing hands. B sits onto his front [right] leg, applying power into a push to A's [right] arm. Being pushed by B, A quickly sits onto his rear leg, twisting his torso to the left, hollowing his chest, storing power, his right arm going along with the movement of his abdomen as it draws back, the shoulder shrinking in and elbow sinking down, to neutralize the force of B's push. Taking advantage of the opportunity, he then switches across to the other side to control B. In this posture, A's right arm is bent, the hand at shoulder level, the shoulder loosening, elbow hanging, the shoulder and hand [and elbow] forming a triangle, and with the hollowing of his chest and sitting onto his rear leg, he is able to neutralize the force of B's push. B's left hand is pushing on A's right elbow while his right hand is pushing on A's right forearm. A is looking toward B's chest. B is looking toward A's arm. See image 14 [B on the left, A on the right]:



### 推手第十五圖

PUSHING HANDS SCENARIO 15 [B performs left bump, left foot forward. A performs pluck and rend, left foot forward.]

此為活步之一。亦即大攏中之採捌。其式多由肘靠而變化。至其採捌之式。係尚未落步之過渡法。假想上式。甲為乙靠。急將腿足逃出。趁勢以左手。捋住乙之左手背。以右手助捩乙之左胳膊根節。向懷中採捩。甲坐後腿。前腿作橫足拗步。兩足距一尺三四寸許。成錯綜八字形。前足似全不着力。丹田吸着勁。後膝蓋抵前膝裏彎。由此採捩式。落步即可變換大攏。乙之重點。全移前腿。甲乙互視。其過渡法。如第十五圖。

This is a moving-step position. This is plucking and rending from the large rollback exercise, often a response to a bump or elbow attack. This posture is a transitional movement before stepping fully. Supposing that in a previous posture B has done a bump to A, A quickly retreats his [front] leg, taking advantage of the opportunity by using his left hand to roll back the back of B's left hand and using his right hand to help rend aside B's left elbow, plucking and rending toward his own chest. A is sitting onto his rear leg, his front leg making a sideways-foot crossed stance, his feet about a foot and a third apart, making not quite a ninety degree angle, his front foot seeming to be not entirely flattened, his abdomen drawing back, his rear knee touching to the inside of his front knee. From this pluck and rend posture, he can take a full step to switch to a large rollback. B's weight is shifted to his front leg. A and B are looking toward each other. This is a transitional posture. See image 15 [B on the left, A on the right]:

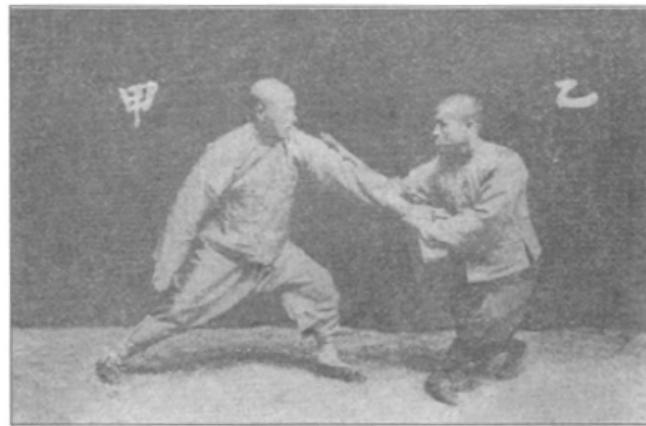


### 推手第十六圖

PUSHING HANDS SCENARIO 16 [A performs left bump, left foot forward. B performs pluck and rend, left foot forward.]

此亦活步之一。亦即甲乙互換之採捌法。其姿式部位。與上式甲乙互移。假想上式。乙為甲靠急將腿足逃出。趁勢以左手。捋住甲之左手背。以右手助捩甲之左胳膊根節。向懷中採捩。乙坐後腿。前腿作橫足拗步。兩足距離一尺三四寸許。成錯綜八字形。前足似全不着力。丹田吸着勁。後膝蓋抵於前膝彎。由此採捩式。落步即可變換大攏。甲之重點。全移前腿。甲乙互視。其式如第十六圖。

This is a moving-step position. This posture is the same as above, but A and B have switched roles and positions. Supposing that in a previous posture A has done a bump to B, B quickly retreats his [front] leg, taking advantage of the opportunity by using his left hand to roll back the back of A's left hand and using his right hand to help rend aside B's left elbow, plucking and rending toward his own chest. B is sitting onto his rear leg, his front leg making a sideways-foot crossed stance, his feet about a foot and a third apart, making not quite a ninety degree angle, his front foot seeming to be not entirely flattened, his abdomen drawing back, his rear knee touching to the inside of his front knee. From this pluck and rend posture, he can take a full step to switch to a large rollback. B's weight is shifted to his front leg. A and B are looking toward each other. See image 16 [A on the left, B on the right]:



### 推手第十七圖

PUSHING HANDS SCENARIO 17 [B performs elbow, right foot forward. A performs pluck, left foot forward.]

此為活步。亦卽肘靠法。甲乙皆用馬蹠。乙之右腿。插入甲之左腿臍內。甲乙足部之形勢位置。正如雙魚形之太極圖。又如套環形。如是。乙右肘進靠甲之胸際。甲之左手由乙之腋下。被乙左手採住於胸前。乙之右手。亦被甲之右手。採住於胸前。甲乙互捋手背有捩勁。甲乙手部之位置。亦如雙魚形之太極圖。互相啞連。不惟此也。凡推手中。無論活步合步。順步。其搏手之路線。式式有一太極。足部轉走之路線。步步亦有一太極。此式甲欲逃出左足。甲乙互視。其推手式如第十七圖。

This is a moving-step position, involving an elbowing or bumping technique. A and B both stand in a horse-riding stance. B's right leg steps to the inside [outside] of A's left leg, so that the position of their feet resembles the double fish shape of the taiji symbol, or like linked rings. In this position, B's right elbow advances to hit A's chest area, A's left hand is plucked by B's left hand under B's armpit and toward his own chest. B's right hand is likewise grabbed by A, who plucks its toward his own chest. A and B roll back each other's hand with a rending energy. The position of their hands is like the double fish shape of the taiji symbol, linking with each other. Not only in this technique, but in pushing hands exercises in general, regardless of moving-step, same-step, or opposite-step, the path of the hands draws a taiji symbol and the path of the steps also draws a taiji symbol. In this posture, A wants to retreat his left foot. A and B are looking toward each other. See image 17 [A on the left, B on the right]:

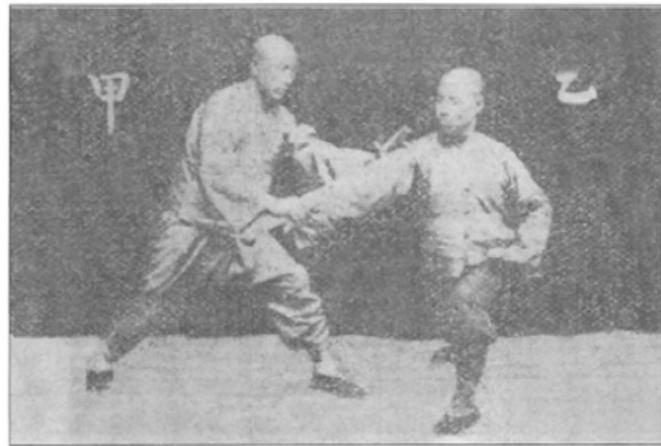


### 推手第十八圖

PUSHING HANDS SCENARIO 18 [B performs right elbow, left foot forward. A performs right rollback, left foot forward.]

此式為活步之大攏。假想甲為乙肘靠。似不得力。速將左腿逃出向側方邁去。左肩縮勁。同時亦將左手逃出。趁勢以右手。捋住乙之右手背。以左手助攏乙之右肘。向身右大攏。至相當程度。即可移重心坐後腿。丹田吸勁。含胸鬆肩。乙重點坐前腿。甲視乙之右肩窩。乙看甲之右手其推手式如第十八圖。

This is a moving-step position, involving a large rollback. Supposing B does an elbow strike toward A but cannot get through, and so he quickly evades his left leg to the side, shrinking away his left shoulder and bring back his left hand, A takes advantage of the situation by using his right hand to pluck the back of B's right hand and using his left hand to assist with a rollback to B's right elbow, rolling back to the right. At the proper moment, he can shift his weight onto his rear leg, his abdomen drawing back, chest hollowing, shoulders loosening. B's weight sits onto his front leg. A is looking toward B's right shoulder area. B is looking toward A's right hand. See image 18 [A on the left, B on the right]:



### 推手第十九圖

PUSHING HANDS SCENARIO 19 [A performs elbow, right foot forward. B performs pluck, left foot forward.]

此亦活步肘靠法。十七圖。為乙靠甲。此圖換式。為甲靠乙。甲乙仍用馬蹠。甲之右腿插入乙之左腿膍內。甲乙足部之形勢位置。宛如雙魚形勢太極圖。又如套環式見（十七圖）甲右肘進靠乙之胸際。乙之左手。由甲之腋下、被甲採住於胸前。甲之右手。亦被乙之右手採住於胸前。甲乙互捋手背。各要有捩勁、甲乙手部之位置。亦如雙魚形之太極圖。互相啞連

This is a moving-step position, involving an elbowing or bumping technique. This is the same as scenario 17, but with the roles reversed. A and B both stand in a horse-riding stance. A's right leg steps to the inside [outside] of B's left leg, so that the position of their feet resembles the double fish shape of the taiji symbol, or like linked rings. A's right elbow advances to hit B's chest area, B's left hand is plucked by A's left hand under A's armpit and toward his own chest. A's right hand is likewise grabbed by B, who plucks its toward his own chest. A and B roll back each other's hand with a rending energy. The position of their hands is like the double fish shape of the taiji symbol, linking with each other. [See image 19 – B on the left, A on the right:]



由此再變。又為乙擣。如此循環不已。至懂勁後。千變萬化。此略示其梗概、要在學者。自揣摩耳。

From this position, A can then do a rollback to B, and in this way [the positions in 17 and 19] can alternate indefinitely. Once you are at the level of identifying energies, you may transform endlessly. These are but brief depictions of general events in the exercises. You should give them contemplation.

## 第十章

### CHAPTER TEN

#### 太極拳譜釋義

EXPLANATIONS TO THE *TAIJI BOXING MANUAL* [commentary by Tang Shilin]

拳譜為清初王宗岳所著。惟遞嬗至今。其中不無訛錯。故市井所傳之太極拳論。多有令人不解之語。余與姚君馥春。得抄本於湯君士林。並得湯君詳細解說。其原文較世所傳者。多三分之一。皆太極之要訣。茲特筆述於後。以公同好。並加註釋。凡括弧。抬頭處皆原文低行註解也。

(This boxing manual was written by Wang Zongyue in the early Qing Dynasty, but it has been passed down to the present day through retranscription, and so the text inevitably has errors. Therefore the Taiji Boxing Treatise that has been commonly used in instruction often has phrases that cause people confusion. Yao Fuchun and I obtained a handwritten copy from Tang Shilin, together with his detailed commentary. Of the original text, about a third of it had not yet been shared with the world. All of these Taiji secrets are specially presented below to share with all who are interested, annotated with explanations under each piece of original text.)

#### 歌訣一

#### SONG ONE

順項貫頂兩膀鬆。束烈下氣把臍撐。胃音開勁兩捶爭。五指抓地上彎弓。

胃音束烈等字皆存原文

*Extend your neck and draw up your headtop, your arms both loosening.*

*Strongly bind energy downward, bracing it upward at your crotch.*

*Sound it from your gut when you express power, beating with your fists.*

*While your toes grip the ground, your upper body bends like a bow.*

(Wordings such as “sound it from your gut” and “strongly bind” are indeed in the original text.)

(虛靈頂勁。氣沉丹田。提頂調臍。心中力量。兩指鬆。然後窒。)

*Forcelessly press up your headtop. Sink energy to your elixir field. Lift your headtop and suspend your crotch.*

*Do this by means of mental strength. Loosen both sides of your back and then the energy will be sealed in.*

演式時。每一架子。均須有虛靈頂勁。氣沉丹田之意。虛靈者。意貫胸海也。頂勁。者頭頂項豎也。週而復始。氣注丹田。提頂。使尾閣之脊骨。與頸頂直貫。有上提之意。調臍。係拿住丹田之氣。勿使外溢。穀道提起。如忍糞狀心中力量。卽完全用意。而非用拙力也。窒折實之謂也。

When practicing the set, in every posture you have to have an intention of forcelessly pressing up your headtop and sinking energy to your elixir field. “Forcelessly” means there is intention coursing through from your chest area. “Press up your headtop” means that your head and neck are upright. Repeatedly focus energy at your elixir field. Lifting your headtop causes your tailbone to align with your neck and head, having an intention of lifting up. To “suspend your crotch” means to hold on to the energy concentrated at your elixir field and not let it leak out. Tuck in your rectum as if you are trying to keep yourself from defecating. By “mental strength” is meant that these things are to be done entirely by use of intention and not with an awkward effort. Energy will thus be kept in.

(開合按勢懷中抱。七星勢。視如車輪。柔而不剛)

*Open and close as you push, embracing in front of your chest. The Big Dipper posture rotates like a wheel, using softness rather than hardness.*

每一開合。或捋按式。皆伸縮其勁。發動如在懷中。七星勢。卽手足姿式方位。像其形視如車輪。隨腰運動。初以為剛。實乃純柔。

With every open and close, or every moment of rollback and push, there is always an energy of extending and contracting. An action of issuing seems to come with an embracing. In the Big Dipper posture, the position of your hands and feet will look like a wheel as they go along with the movement of your waist. There will seem to be hardness at first, but there is actually pure softness.

(彼不動。已不動。彼微動。而已意已動。)

*If he takes no action, I take no action, but once he takes even the slightest action, my intention has already acted.*

遇敵之時。敵不動。我亦不動。敵方微動。其動意中之方向。而我之意。已隨其方向而先動。此非知彼知已之謂。乃不見不聞。即可知覺之化境也。

When encountering an opponent, if he takes no action, I also do nothing. If he takes the slightest action, there will be a direction within his intention, and so my intention will already be moving along the path he wants to take, and I will then take the initiative before he does. This is not a matter of “knowing both the opponent and oneself”, but the sublime skill of being able to know what is going on without visual or auditory cues.

(由脚而腿。由腿而身。練如一氣。如轉鶻之鳥。如貓擒鼠。)

*From foot through leg to body, develop a single flow. Be like a turning falcon, or a cat catching a mouse.*

其根全在兩足。再發於腿。由腿而身至腰。由腰至頂。練成一氣。鶻鳥為搏兔之鷹。旋轉無定。亦如太極之氣。隨意志動作不停也。如貓擒鼠。非謂其速。實言其靜以蓄勢。動則手足心意齊到。純以神行耳。

Based entirely from your feet, issue through your legs to your body, and then from your waist to your headtop, practicing to make a single flow. A falcon is an eagle that rolls up into a ball and turns unpredictably. This is also like the energy of the taiji symbol. Go along with the movement of your intention and do not pause. To be like a cat catching a mouse, does not mean speed. It actually means storing up power in stillness, then acting with your hands, feet, and mind in complete unison, purely a movement of spirit.

(發動如弓發矢。正其四體。步履要輕隨。步步要滑齊。)

*Issuing is like loosing an arrow from a bow. Properly align your limbs. Your steps should be nimble and coordinated. Your stepping should be smooth and even.*

發動如拉滿弓。放箭便至。頭頂項豎。四體中正。自然安適。邁步要輕靈相隨。任何動作不可歪斜。亦不可停滯。任何步法。又要整齊。此即步步要滑齊也。

An action of issuing is like fully drawing a bow so that the arrow easily hits the mark. With your head and neck upright, and your limbs properly aligned, you will naturally be comfortable. When you step, you should do so with nimbleness and coordination. Whatever the movement, you must not be either leaning or sluggish. Whatever your footwork, it should be in good order. This is what is meant by “stepping should be smooth and even”.

## 歌訣二

### SONG TWO

舉動輕靈神內斂。莫教斷續一氣研。左宜右有虛實處。意上寓下後天還。

*Move lightly and nimbly, spirit gathering within.*

*Show no interruption in the movement, for it should be continuous.*

*When your left has to do something, your right also has something to do, for empty and full have their places.*

*When your upward intention contains a downward, bad habits return [i.e. it brings stiffness to the opponent's posture].*

(一舉動。周身俱要輕靈。尤須貫串。)

*Once there is any movement, your entire body should be nimble and alert. There especially needs to be connection from movement to movement.*

演式概不用力。則愈長內勁。週身自然圓活靈通。貫串者。式式聯絡。綿綿不斷也。不貫串。則式斷。斷則有隙可乘。此太極所最忌

When practicing the set, the less you use exertion, the more you will develop internal power, and your whole body will naturally be lively and nimble. By “connection” is meant that all of the postures should link together continuously. Without this connection, the postures will have pauses. With such pauses, gaps will appear that can be taken advantage of. This is the most forbidden thing in Taiji.

(氣宜鼓盪。神宜內斂。無使有凸凹處。無使有斷續處。)

*Energy should be roused and spirit should be collected within. Do not allow there to be pits or protrusions anywhere, breaks in the flow anywhere.*

氣宜鼓盪者。天然之深呼吸。不可間斷。凝神斂志。則心意專一。演式時。須要心平氣和。動作姿式與心意。皆不可有凸凹處。更不可有斷續時。心不平。式不平。易為人制。有斷續。易為人乘。皆太極之病也。

Energy being roused has to do with natural deep breathing. You must not hold your breath. If you concentrate spirit and gather willpower, your intention will be focused. When practicing the set, you have to have a calm mind and a harmonious energy for movement, posture, and intention to be uniform. You must never have areas that are caving in or sticking out, nor moments of stopping and starting. If your mind is not stable, your posture is not stable, and it will be easy for an opponent to control you. If you are stopping and starting, it will be easy for him to take advantage of it. These are both errors in Taiji.

(其根在脚。發於腿主宰於腰。形於手指。由脚而腿而腰。總須完整一氣。向前。退後。乃得。機得勢。)

*Starting from your foot, issue through your leg, directing it at your waist, and expressing it at your fingers. From foot through leg through waist, it must be a fully continuous process, and whether advancing or retreating, you will then catch the opportunity and gain the upper hand.*

演式時。心與意。意與氣。氣與力。其根由脚而發於腿。由腿而腰。由腰而頸項顱頂。至於手指臂腕。總如一氣之完整。遇敵時。任憑前進後退。無不得心應手。以足為根。形意。八卦亦然。太極則更不可輕忽也。

When practicing the set, mind is united with intention, intention is united with energy, and energy is united with power. Power is issued first from your feet through your legs, then goes to your waist, then courses through your neck and to your headtop, also reaching through your arms, wrists, and to your fingertips, all as a single complete flow. Then when encountering an opponent, regardless of whether you are advancing or retreating, you will carry out everything exactly as you imagine. The principle of everything coming from the feet is also true in Xingyi and Bagua, but in Taiji especially it must not be neglected.

(有不得機得勢處。身便散亂。其病必於腰腿求之。)

*If you miss and your body easily falls into disorder, the problem must be in your waist and legs, so look for it there.*

上下不相隨。手動腳不動便是不得機。不得勢。因而身法散亂。凡演式不得力。其弊定在腰腿。當於斯求之。

If your upper body and lower are not coordinated with each other, your hands will be moving while your feet are not moving [or vice versa], and you will thus be off in terms of timing or position. Consequently your body will be maneuvering in disorder and you will get no benefit from the practice. The error is surely in the waist and legs, and should be sought there.

(上下。前後。左右皆然。凡此皆是意。不在外面。有上即有下。有前即有後。有左即有右。如意要。向上。即寓下意。譬之將植物掀起。而加以挫之之。力斯其根。自斷。損壞之速乃無疑。)

*This is always so, regardless of the direction of the movement, be it up, down, forward, back, left, right. And in all of these cases, the problem is a matter of your intent and does not lie outside of you. With an upward comes a downward, with a forward comes a backward, and with a left comes a right. If your intention wants to go upward, then harbor a downward intention, like when you reach down to rip out a plant. You thereby add a setback to the opponent's own intention, thus he cuts his own root and is defeated quickly and certainly.*

每欲上下左右前後。皆須先動腰腿。以上所論。皆是心與意。而非皮與骨。心意專一。上下前後左右。乃得隨機應變之妙。否則。意志不專。易入旁門。意欲襲敵上部。却寓顧下之意。使敵不易捉摸。譬之植物。而先挫其根。其本損壞。標將焉託。即向上要寓下。向下而寓上也。

If you want to go up, down, left, right, forward, back, there always has to first be movement in your waist and legs, as explained above, and this is always a matter of using mind and intent rather than flesh and bones. With your intention focused, you will have the subtlety of moving in any direction as the situation requires. But if your intention is not focused, it will be easy for the opponent to find his way through a gap. If you wish to attack his upper body, you should first have an intention that is downward, causing him to have difficulty understanding what you are doing. It is like with a plant, which you tug first from the root in order to break it. Show him you are going in one direction in order to trick him into the other. To go upward, imply downward. To go downward, imply upward.

(虛實。要分清楚。一處自有一處虛實。處處總此一虛實。週身節節貫串。無令絲毫間斷耳。)

*Empty and full must be distinguished clearly. In each part there is a part that is empty and a part that is full. Everywhere it is always like this, an emptiness and a fullness. Throughout your body, as the movement goes*

*from one section to another there has to be connection. Do not allow the slightest break in the connection.*

演式時。要分別何處虛。何處實。敵實我虛。敵變虛。則我忽實。雖一處有一處虛實。然明此一虛實。處處亦皆此一虛實也。彼重我輕。不丟不頂。思過半矣。演式時。一面動作。一面呼吸。運用自然。節節貫通。四肢百骸。處處虛空。雖虛空。而節節又能貫串。如百節蜈蚣。一處行動。百節靈活。決無間斷之弊。太極亦此意耳。

When practicing the set, you should distinguish where there is emptiness and where there is fullness. Where the opponent fills, I empty, and where he becomes empty, I suddenly fill. Although each place has a part that is empty and a part that is full, I understand where the emptiness is and the fullness, and that everywhere there is this condition of an emptiness and a fullness. Where he becomes heavy, I lighten, neither coming away nor crashing in, and thus I am halfway there. When practicing the set, one aspect of it is the movement, while another aspect is the breathing. The movements should be natural and linked together. The limbs and whole body should everywhere have a sense of void. Although there is a state of void, there is also a capacity for connection. It is like the many joints of a centipede, one part moving and the other parts nimbly following, entirely without the error of discontinuity. Taiji also has this principle.

### 歌訣三

#### SONG THREE

拿住丹田鍊內功。哼哈二氣妙無窮。動分靜合屈伸就。緩應急隨理貫通。

*Focus on your elixir field to smelt internal skill.*

*Within “heng” [when exhaling] and “ha” [when inhaling], 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.*

(拿住丹田之氣。鍊住元形。能打哼哈二氣。)

*Focusing on the energy of your elixir field returns you to a primal state in which you can use the two types of breath: “heng” and “ha”.*

氣沉丹田。不使外溢。如兩手之拊物然。鍊住元形者。卽迴光返照。抽坎填離。返後天歸先天也。元形不散。發手堅實。吐氣沉着而伸。擋之者無不披靡。故曰哼氣。哈氣亦卽吸氣曰提。曰縮。曰收。遇敵時。手足與心意並吸。能吸得人起。或虛其隙。使其自仆。故曰哈氣。

Sink energy to your elixir field and do not let it leak out, as though your hands are tightly hugging something. To develop a “primal state” is to reflect your light back into yourself, to replace water with fire, restoring you from your acquired condition back to your innate condition. As long as this primal state is not dispelled, your hands will issue solidly, shooting out energy calmly and yet with great reach. Anyone who tries to defend against it will be swept away. This is “heng”. “Ha” means inhaling. It is called “lifting” [i.e. tucking in your tailbone], “shrinking” [i.e. drawing your abdomen inward], and “gathering” [i.e. storing up power]. When encountering an opponent, your limbs and intention all draw in, causing the opponent to rise up, or to lose his balance and naturally topple.

(太極者。無極而生。陰陽之母也。動之則分。靜之則合。無過不及。隨屈就伸。)

*Taiji [grand polarity] is born of wuji [nonpolarity], and is the mother of yin and yang [the passive and active aspects]. When there is movement, passive and active become distinct from each other. When there is stillness, they return to being indistinguishable. Neither going too far nor not far enough, comply and bend then engage and extend.*

陰陽不分為無極。無極而生太極是陰陽虛實分也。我身一動。則陰陽分焉。卽太極也。我身不動。渾然無間。則陰

陽合焉。卽無極也。遇敵時。彼動我知。彼進我隨。息息相合。雖彼意毫厘之末已動。然我已先彼及之

When the passive and active aspects cannot be distinguished, that is the state of nonpolarity. From nonpolarity arises grand polarity, in which passive and active, or emptiness and fullness, become distinguishable. As soon as I make a movement, passive and active become distinguishable – grand polarity. Once I cease moving, there is utterly no sign of either of the aspects, and so they have become indistinguishable – nonpolarity. When encountering an opponent, I know what he is doing when he moves, and I go along with his movement as he advances, conforming to his every breath. Even if he moves merely in thought, I still get there first.

(人剛我。柔謂。之走。人背我順謂之黏。)

*He is hard while I am soft – this is yielding. His energy is coarse while my energy is smooth – this is sticking.*

敵用剛襲。我以柔化之。卽謂之走敵剛我柔。敵力失效。謂之背。敵背我卽順。趁其勢而黏之。無不克矣。

When an opponent uses hardness to attack, I use softness to neutralize it. This is called “yielding”. He is hard while I am soft, and so his power is rendered ineffective. This is called “coarsening”. As his energy becomes coarse, my energy becomes smooth. I take advantage of his condition and stick to him, and thus I always win.

(動急則急應。動緩則緩隨。雖變化無端。而理與性惟一貫。由着熟而漸至懂勁。由懂勁而階級神明。然非用力之久。不能豁然貫通焉。)

*If he moves fast, I quickly respond, and if his movement is slow, I leisurely follow. Although there is an endless variety of possible scenarios, there is only this single principle [of yielding and sticking] throughout. Once you have ingrained these techniques, you will gradually come to identify energies, and then from there you will work your way toward something miraculous. But unless you practice a lot over a long time, you will never have a breakthrough.*

敵急我以急應。敵緩我以緩隨。以敵之緩急為緩急。自能黏沾不脫。沉肩墜肘。手有立蹠。斯可言緩急相應。敵動之方向。雖變化不定。而吾之沾黏隨之理法。與個性。則一也。愈練愈精。漸至懂勁。由懂勁。而漸至變化。用功愈久。則豁然貫通。而神明矣。

When he moves fast, I use quickness to respond to it. When he moves slowly, I use leisureliness to follow along with it. Since my speed is based on his speed, naturally I am able to stick to him without disconnecting. I sink my shoulders, drop my elbows, and hold my hands upright. This can describe the relationship between fast and slow. Although the direction of his movement changes randomly, the principle of sticking and following keeps me moving in tandem with his whims. The more you practice, the more skill you will gain, and gradually you will reach the point of identifying energies. From identifying energies, you will gradually become transformed, and after training over a longer and longer period, it will suddenly all become clear, and your skill will seem divine.

#### 變歌訣四

#### SONG FOUR

忽隱忽現進則長。一羽不加至道藏。手慢手快皆非似。四兩撥千運化良。

*Suddenly appearing and disappearing – the more he advances, the farther away you seem.*

*When a feather cannot be added to you, you have reached the Way.*

*The slow being defeated by the fast has no resemblance [to skill that has been trained].*

*When four ounces diverts a thousand pounds, you are neutralizing sublimely.*

(不偏不倚。忽隱忽現。左實則左虛。右重則右輕。)

*Neither lean nor slant. Suddenly hide and suddenly appear. When there is pressure on the left, the left empties. When there is pressure on the right, the right disappears.*

演式時。身體要中正。不可左歪。不可右斜。忽而虛隱。忽而實現。變化不定。出沒無常。敵出手。左邊實。之吾之左邊與敵黏連處。立變為虛。敵出手右邊重。則吾之右邊與敵黏連處。即變為輕。虛輕者。化勁也。一用項勁即太極之病。總使敵不可捉摸。處處落空。乃為至善。

When practicing the set, your body should be upright, not leaning to either side. Suddenly empty and disappear. Then suddenly fill and reappear. Change unpredictably, your actions never the same. If the opponent's hand goes out with fullness to my left side, my left side sticks and connects to him, and immediately becomes empty. If his hand goes out with heaviness to my right side, my right side sticks and connects to him, and immediately lightens. Emptying and lightening neutralize power. Any use of resistant force is an error in Taiji. To instead always keep him guessing and missing is the ideal.

(仰之。則彌高。俯之則彌深進之則愈長。退之則愈促。)

*When looking up, it is still higher. When looking down, it is still lower. When advancing, it is even farther. When retreating, it is even nearer.*

敵仰攻。則覺我高不可攀。可望而不可即。敵俯就。則覺我深不可測。邃陷尤如淵海。敵近手足以襲我。則覺我愈長。而不可及。敵退走。則覺我蹤其後。愈迫愈近無處可避。斯君初學者。讀之。率皆懷疑。一旦領悟。自可得其理與法也。

When an opponent attacks above, he feels I am too high to climb up to, and that no matter how high he goes, he cannot get there. When he attacks below, he feels I am too low to find, and that no matter how much he sinks in, I am like an ever-deepening ocean. When he closes in to attack with his hands or feet, he feels I am getting farther away, and that he cannot reach me. When he retreats, he feels I am following him back, crowding ever closer, and that he cannot get away. When a beginner reads these things, he might at first doubt every word, but he will come to understand in a relatively short time, and naturally be able to obtain both the theory and the method.

(一羽不能加。蠅虫不能落。人不能知我。我獨知人。雄豪所向無敵。蓋皆由階而及也。)

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

太極拳至入化境。誠有不見不聞之知覺。不丟不頂。稍觸即應。雖羽毛之加。蚊蠅之落。亦能預知而不容。其感覺靈敏如斯。我之動作。敵不能知敵之去向。我能預防。自然戰無不勝。攻無不取。蓋皆由初步而進階。始及此境也。

Taiji Boxing achieves the sublime. It truly has awareness of things that are unseen and unheard. Neither coming away nor crashing in, the slightest touch is responded to. Even if the weight of a feather or a hair is added, or if a mosquito or fly lands on you, you will still be able to anticipate it and not allow it to make contact, such will be your sensitivity of perception. My opponent is not able to understand my actions, whereas I am able to be prepared for any direction he goes. Thus I naturally will win every fight I am in, seizing victory with any attack I make. Start from the basics, progress through the process, and then you will reach this condition.

(斯技旁門甚多。雖勢有區別。概不外乎強欺弱。慢讓快耳。有力打無力。手慢。讓手快。是皆先天自然之能。非關學力而有也。)

*There are many other schools of boxing arts besides this one. Although the postures are different between them, they generally do not go beyond the strong bullying the weak and the slow yielding to the fast. The strong*

*beating the weak and the slow submitting to the fast are both a matter of inherent natural ability and bear no relation to skill that is learned.*

國術名稱極多。雖各有派別。然皆不外以強有力而欺弱。以手快勝手慢。凡有力者。打無力。手快者勝手慢。如遇其力大我十倍者。則我之立於敗地。又立判矣。是皆各人先天自然之本能。並非由道理中。所學而得者也。

In martial arts, there are so many styles, and although they all have their stylistic differences, they all tend to use strength to bully weakness and fast hands to defeat slow hands. Whenever those with strength are fighting against those without strength, or those with fast hands are defeating those with slow hands, as if I have encountered someone with ten times my strength and am standing in a position of apparent defeat, this is always a matter of the ability an individual was already born with, not really learning that is gained from a reasoned method.

(察四兩撥千斤之句。顯非力勝。觀耄耋能御衆之形。快何能為。立如秤準。活似車。輪偏沉則隨。雙重則滯。) Examine the phrase “four ounces moves a thousand pounds”, which is clearly not a victory obtained through strength. Or consider the sight of an old man repelling a group, which could not come from an aggressive speed. Stand like a scale. Move like a wheel. If you drop one side, you can move. If you have equal pressure on both sides, you will be stuck.

練太極達到至虛。其神妙能以四兩氣力。撥動千觔。年登大耄之人。能禦多數之敵。由斯觀之。絕非有力與快。便可取勝也。立式如同秤稱之準確。頭頂項豎。氣貫丹田。演式圓轉。以腰為軸手足臂膀。自然活似車輪敵用力。我鬆勁。敵雖力大。而我可化走。是為偏沉則隨。敵用力。我亦用力。二人互相抵抗。卒為力大者勝。是為雙重則滯。乃太極之最忌。

By practicing Taiji Boxing, you will achieve a state of void. The ingenuity of it is the ability to use four ounces' worth of strength to deflect away a thousand pounds of strength. A man who has climbed to a great age can defend himself against many opponents because of this concept. It is absolutely not a matter of strength and speed to be able to seize victory. The standing posture is like a balanced scale. With your head and neck upright, energy sinks to your elixir field. Perform the postures with roundness, using your waist as an axle, and then your arms and legs will naturally be moving as lively as a wheel. If an opponent uses force and I relax my strength, then even if he uses great force, I can still neutralize and yield. This is a case of dropping one side, keeping me able to move. If he uses force and I also apply force, this is a situation of two people resisting against each other, and ultimately the one with the greatest strength would be the winner. This is a case of equal pressure, in which I would end up getting stuck. It is the greatest thing to avoid in Taiji.

(每見數年純功。不能運化率。自為人所制者雙。重之病未悟耳欲。避此病須。知陰陽。黏即是走。走即是黏。陰不離陽。陽不離陰。陰陽相濟。方為懂勁。)

We often see one who has practiced hard for many years yet is unable to perform any neutralizations and is generally under the opponent's control, and the issue here is that this error of double pressure has not yet been understood. If you want to avoid this error, you must understand passive and active. In sticking there is yielding and in yielding there is sticking. The passive does not depart from the active and the active does not depart from the passive, for the passive and active exchange roles. Once you have this understanding, you will be identifying energies.

始技若干年。練習甚熟。惟運用不化。出手仍為人制。是其雙重之病。仍未澈悟。欲避雙重之病。須知陰陽。陰陽者。虛實也。亦奇正也。遇敵時。如覺雙重。我即偏沉。虛為陰。實為陽。敵虛我實。敵重我輕。黏着便走。走亦能黏。奇出可變為正。雖正立能變奇。奇正虛實。我不自主。皆隨敵之動作而變化。能黏能走。知陰知陽。始能應付裕如。而可謂之懂勁矣。

When someone has been training for a number of years, practicing until he is otherwise very skillful, and yet is not able to carry out neutralizations, sending out his hands only to end up under his opponent's control, he has still

not understood the error of “double pressure”. If you wish to avoid the error of double pressure, you have to understand the passive and active aspects. Passive and active means emptiness and fullness, as well as indirect and direct. When I encounter an opponent, if I feel a situation of double pressure, I then sink away one side so there is both emptiness (passive) and fullness (active). When he empties, I fill. When his pressure becomes heavy, mine lightens. When sticking, it is easy to yield. By yielding, you are able to stick. Indirect techniques can become direct, and direct techniques can immediately be changed to become indirect. Indirect, direct, empty, full, none of these come from myself, they are all changes I make according to the opponent’s actions. Able to stick and yield, knowing both passive and active, you will then be able to deal with opponents effortlessly, and it can be said that you are identifying energies.

(懂勁後愈練愈精。默識揣摩。漸至從心所欲。本是捨已從人。多悞捨近求遠。所謂差之毫釐。謬以千里。學者不可不詳辨焉。)

*Once you are identifying energies, then the more you practice, the more efficient your skill will be, and by absorbing through experience and by constantly contemplating, gradually you will reach the point that you can do whatever you want. The basic of basics is to forget about your plans and simply respond to the opponent. We often make the mistake of ignoring what is right in front of us in favor of something that has nothing to do with our immediate circumstances. For such situations it is said: “Miss by an inch, lose by a mile.” You must understand all this clearly.*

能黏能走。知陰知陽。謂之懂勁。仍須朝夕研習。愈練愈有進步。自己點化揣摩。鎔之與心。鑄之於手眼身步。心動意至。手足隨之。無不從心所欲。如願以償矣。太極拳遇敵交手。完全被動。而非主動。任何動作。皆隨敵之方向動作而動作。不許雙重。注意偏沉。若用固定着法而襲敵一味抵抗。是謂捨近求遠。動輒反為人制。所謂以差毫釐。卽謬千里。故太極之極細微處。亦不容輕忽。蓋稍縱即逝。其機必失。學者應視為玉律金科者也。

Able to stick and yield, knowing passive and active, you are thus at the level of identifying energies, but you still have to practice every day. The more you practice, the more you progress. Through personal revelation and contemplation, there is a process of mental smelting producing castings of hand techniques, eye movements, body maneuvering, and footwork. When the mind moves, intention arrives, and the hands and feet follow, you will be doing everything as you please, and all of it will turn out as you wish. In Taiji Boxing, when you fight with an opponent, you are entirely in the passive role, not the role of the initiator. Whatever the movement, you always move according to the direction of his movement. Do not allow a situation of double pressure, instead give attention to dropping one side. If you use fixed techniques to attack the opponent, stubbornly resisting against him, this is a matter of ignoring what is already at hand to seek something out of reach, easily giving him control over you. Since to miss by an inch is to lose by a mile, therefore the finest subtleties in Taiji must not be neglected. If you have any indifference toward them, the art will die, the keys to it lost. Students should regard these principles as “jade rules and golden laws” [i.e. perfect precepts that cannot be altered].

(此論句句切要。並無一字陪襯。非有夙慧之。人未能悟也。先賢不肯忘傳。非獨擇人。亦恐枉費工夫耳。)

*This essay contains one crucial sentence after another and does not have a single word that does not enrich and sharpen its ideas. But if you are not smart, you will not be able to understand it. The founder did not lightly teach the art, not just because he was discriminating over accepting students, but also because he did want to go to the effort only to have it wasted.*

此論句句切中要竅。絕無一字敷衍。是非聰明智慧之士。未易領悟。並非先賢擇人而傳。實恐傳非其人。枉費工夫耳。

Within this essay is crucial advice in every sentence, not a single redundant word. But unless you are very bright,

it will not be easy to understand. And if masters are not selective about who they teach, they are sure to worry that they may be teaching the wrong people and thereby wasting their own efforts.

## 歌訣五

### SONG FIVE

棚捋擠按四方正。採捌肘靠斜角成。乾坤震兌乃八卦。進退顧盼定五行。

*Ward-off, rollback, press, and push are the four cardinal directions [i.e. the four primary techniques].*

*Pluck, rend, elbow, and bump are the four corner directions [i.e. the four secondary techniques].*

*They are associated with the eight trigrams – Qian, Kun, Kan, Li, and Xun, Zhen, Dui, Gen.*

*Advance and retreat, stepping left and right, and staying put – these are associated with the five elements.*

(長拳者如長江大河滔滔不絕也。)

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

長拳有北派之長拳。有廣平之長拳。雖姿式有別。其理則一。今人多以十三勢為長拳。殊不知十三勢外另有一長拳。王宗岳之順項貫頂兩膀鬆之歌訣。暨拿住丹田之氣。並披閃擔搓之旨。論指此長拳而言也。

There is a northern style of the Long Boxing set and a Guangping Village style of it. Although there are differences in the postures, the principles are the same. People nowadays often consider the Thirteen Dynamics to be the Long Boxing set, little realizing that the Long Boxing set goes beyond just those thirteen. Wang Zongyue says in his songs: [first line of Song 1:] “Extend your neck and draw up your headtop, your arms both loosening.” [first line of Song 3:] “Focus on your elixir field to smelt internal skill.” [first four of the Twenty Words:] “There is scattering, flashing, carrying, rubbing,...” All of these concepts have to do with this particular kind of long boxing.

## 十三勢

### THE THIRTEEN DYNAMICS

十三勢者。棚捋擠按。採捌肘靠此八卦也。進步退步左顧右盼中定此五行也。合而言之。曰十三勢。棚捋擠按。卽坎離震兌四正方也。採捌肘靠。卽乾坤艮巽四斜方也。進退顧盼定。卽水火金木土也。

*The thirteen dynamics are: warding off, rolling back, pressing, pushing, plucking, rending, elbowing, and bumping – which relate to the eight trigrams:*



*and advancing, retreating, stepping to the left, stepping to the right, and staying in the center – which relate to the five elements. These combined [8+5] are called the Thirteen Dynamics. Warding off, rolling back, pressing, and pushing correspond to ☰, ☷, ☱, and ☲ in the four principle compass directions [meaning simply that these are the primary techniques]. Plucking, rending, elbowing, and bumping correspond to ☱, ☲, ☳, and ☴ in the four corner directions [i.e. are the secondary techniques]. Advancing, retreating, stepping to the left, stepping to the right, and staying in the center correspond to the five elements of water, fire, metal, wood, and earth.*

以上係三丰祖師所著。欲天下豪傑。延年益壽。不徒作技藝之末也。十三勢註解已見前章。及講義中。

This relates to the writings of Zhang Sanfeng. He wanted all the heroes in the world to live long and not merely gain skill. The thirteen dynamics have already been explained in the previous chapter.

### 十三勢歌訣六

#### SONG SIX: THIRTEEN DYNAMICS SONG

十三總勢莫輕視。命意源頭在腰隙。

變轉虛實須留意。氣遍身軀不少滯。

靜中觸動動猶靜。因敵變化示神奇。

勢勢揆心須用意。得來不覺費工夫。

刻刻留心在腰間。腹內鬆淨氣騰然。

尾閭中正神貫頂。滿身輕利頂頭懸。

仔細留心向推求。屈伸開合聽自由。

入門引路須口授。工夫無息法自休。

若言體用何為準。意氣君來骨肉臣。

想推用意終何在。益壽延年不老春。

歌兮歌兮百冊字。字字真切義無遺。

若不向此推求去。枉費工夫貽歎息。

*Do not neglect any of the thirteen dynamics,*

*their command coming from your lower back.*

*You must pay attention to the alternation of empty and full,*

*then energy will flow through your whole body without getting stuck anywhere.*

*In stillness, movement stirs, and then once in motion, seem yet to be in stillness,  
for the magic lies in making adjustments based on being receptive to the opponent.*

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

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

*At every moment, pay attention to your waist,*

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

*Your tailbone is centered and spirit penetrates to your headtop,*

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

*Pay careful attention in your practice that you are letting bending and extending,*

*contracting and expanding, happen as the situation requires.*

*Beginning the training requires personal instruction,*

*but mastering the art depends on your own unceasing effort.*

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

*It is that mind is sovereign and body is subject.*

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

*To a longer life and a longer youth.*

*Repeatedly recite the words above,*

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

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

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

(氣貼背後。斂入脊骨。靜動全身。意在蓄神。不在聚氣。在氣則滯。)

*Energy sticks to your back and gathers in your spine. In the stillness or movement of your whole body, your intention should be on the storing of spirit rather than the gathering of energy. If you are fixated on the energy, your movement will become sluggish.*

氣沉丹田。使貼背後。提肛運用。收斂入於脊骨。直可順項貫頂。靜中觸動。動卽全身。而並非一部份單獨之動作也。其意在斂氣蓄神。神足氣整。自然變化從心。切忌聚氣。氣聚則滯。不惟淪入外家。其害更有不堪設想者。可不慎歟。

Energy sinks to your elixir field, causing it to stick to your back. The action of tucking in your rectum gathers the energy into your spine, and it can then go through your neck and directly to your headtop. “In stillness, movement stirs.” Movement involves the whole body and not just one area. Your intention belongs on gathering energy by storing spirit. When your spirit is sufficient, the energy will be complete anyway, and you will naturally transform as you wish. By all means avoid deliberately gathering energy, for if you are fixating on energy, your movement will become sluggish. You would then not only be falling into the habits of the external stylists, you would also be causing yourself terrible harm, and so you cannot afford to be incautious.

(內三合。與外三合。)

*The three internal unions join with the three external unions.*

心與意合意與氣合。氣與力合。是為內三合。手與足合。肘與膝合。肩與胯合。是為外三合。共為六合也。

Mind is united with the intention, the intention united with the energy, and the energy united with the power. These are the three internal unions. The hand is united with the foot, the elbow united with the knee, and the shoulder united with the hip. These are the three external unions. Together they make the six unions.

## 二十字訣

### THE TWENTY-WORD FORMULA

披閃擔搓歎。黏隨拘拿扳。輒捌摟摧掩。撮墜續擠攤。

*Scattering, flashing, carrying, rubbing, reserving, sticking, following, arresting, grabbing, reversing, softening, warding, dragging, breaking, covering, pinching, falling, continuing, pressing, spreading.*

(披。) 分也。開也。裂也。『史記。』披山開道。不折不披『漢書。』披心腹見情素。『吳均詩』細葉能披離。『司馬相如賦。』漢軍皆披靡。『漢書』披露肝胆。太極拳中。由側方分進。曰『披。』此手法太極長拳中最多。十三式中較少。

[1] Scattering [pi]: to spread, to open, to rend apart.

From *Historical Records* [chapter 1]: “[The Yellow Emperor] cut open hills to build roads.”

[From the *Books of Han* – bios, part 22:] “[When a shin swells thicker than the thigh,] if it does not burst, it should be split open.”

From the *Books of Han* [bios, part 21]: “[Nowadays people can] open their hearts and show their feelings.”

From the poetry of Wang Jun [“On Reciting Poems in the Parasol Tree Courtyard”]: “Thin leaves can get scattered.”

From the poetry of Sima Xiangru [*Historical Records*, annals of Xiang Yu]: “[King Xiang shouted ‘Charge!’] and the Han army scattered.”

From the *Books of Han* [Later Han – bios, part 22]: “[Peasants do not know rules,] they just open up and reveal their hearts.”

In Taiji Boxing, spreading away from the side to then advance is “scattering”. This is the most common action in the Taiji Long Boxing set, even though it is not a very common occurrence amongst the Thirteen Dynamics.

(閃。) 輢避也。側身避之。俗謂之『閃。』瞥然一見、曰閃。『魏略。』曰日嘗自於牆壁門闌閃。『杜甫詩。』閃閃浪花翻。『隨書。』觀其走馬稱為閃電。喻其速也。在太極拳中。不頂而側讓。不丟而黏之。為『閃。』非全空也。

[2] Flashing [shan]: to evade, turning the body sideways to avoid something – commonly called “dodging”. When something happens in the blink of eye, the word means “flashing”.

From *Brief History of Wei* [book 14]: “During the day, there was often a glint of them to be seen flashing through the cracks of the walls.”

From the poetry of Du Fu [“Looking Around for a Way to the Temple”]: “With flickering flashes, the river rapids frothed.”

From the *Books of Sui* [book 51]: “[He heard their bows release like thunder,] then saw them flash past on their horses like lightning.”

These quotes give an analogy of speed. In Taiji Boxing, “flashing” is when you turn to the side to yield to something rather than crashing against it, but at the same time sticking with it rather than coming away from it, for it is not a matter of completely emptying.

(擔。) 負也。任也。『國策』負書擔囊。『左傳。』弛於負擔。管子負任擔荷。在太極拳中。任敵襲擊。待其將着身時。負其攻勢下鬆。以化其勁曰『擔。』並非擔擋敵人之擊。或擔出敵人之手足也。

[3] Carrying [dan]: to bear, to take the burden.

From *Strategies of the Warring States* [book 1 of Qin, chapter 2]: “Carrying books and bags...”

From *Zuo's Commentary to the Spring & Autumn Annals* [22nd year of Duke of Zhuang]: “He relaxed from his burden.”

From *Guanzi* [chapter 20]: “They bear the burden.”

In Taiji Boxing, this is a matter of dealing with a sudden attack. Waiting for the instant the opponent connects and receiving his attacking force by loosening downward to neutralize his energy is called “carrying”. It is not really a matter of doing carrying blocks against his strikes, or of hoisting aside his hands or feet.

(搓。) 手相磨也。『陸游詩。』柳細搓難似。在太極拳中。我之手腕臂肘。與敵之手腕臂肘相磨擦。試其勁之去向。敵進我隨之退。敵退我趁勢攻。黏粘不脫中。含圓滾之意。

[4] Rubbing [cuo]: hands rubbing against each other.

From the poetry of Lu You [“Spring Day”]: “The willow leaves are so delicate, they hardly seem to rub against each other.”

In Taiji Boxing, I rub my hand, wrist, forearm, or elbow against the opponent’s hand, wrist, forearm, or elbow to test the direction of his energy. If he is advancing, I retreat, and if he is retreating, I take advantage of the opportunity and attack. I stick to him without breaking away, keeping an idea of roundness and rolling.

(歎。) 不足也。能仄不盈。試敵之謂也。出手不可太滿。總要留有相當之尺寸。否則一發無餘。非太極矣。

[5] Reserving [qian]: using less, so that you are able to keep something in store when testing your opponent. When your hand goes out, you must not use everything you have. Always save something of equal measure. Otherwise with a single issuing, you would have nothing left, and that would not be Taiji.

(黏。) 沾也。染也。相著也。膠附曰黏。『韓愈詩。』土脈膏且黏。『楊維楨詩。』香『黏』金登憶微兜。在太極拳中。纏繞不脫。不即不離。人背我順。隨機變化。

[6] Sticking [nian]: to adhere, to stain, to connect, to glue.

From the poetry of Han Yu ["Bitter Cold"]: "[When the snow suddenly clears,] the soil is greasy and sticky."

From the poetry of Yang Weizhen ["Concubine's Stockings"]: "Perfume sticking around in the golden lamplight, reminding me of a small purse."

In Taiji Boxing, bind to him without breaking away, neither reaching nor separating. As his energy coarsens, my energy becomes smoother, adapting to the situation.

(隨。) 從也。循也。順也。『禮』父之齒隨行。『易』隨時之義大矣哉。『杜甫詩。』曉粧隨手抹。『漢書』求黨與索隨和。在太極拳中。敵為主動。我為被動。循其後。而行。所謂亦步亦趨也。

[7] Following [sui]: to go along with, to abide by, to comply with.

From the *Book of Rites* [chapter 6]: "[When walking in the road,] a young man follows behind a man when the man is around his father's age."

From the *Book of Changes* [hexagram 17]: "There is greatness in going along with the times."

From the poetry of Du Fu ["Northern Expedition"]: "When putting on make-up in the morning, abide by the easiest way to apply it."

From the *Books of Han* [bios, part 67]: "He sought there for supporters and followers."

In Taiji Boxing, the opponent initiates and I play the passive role, following along with what he is doing, and so I "move as he moves and keep pace" [*Zhuangzi*, chapter 21].

(拘。) 執也。取也。『書』盡執拘以歸於周。王安石。我方官拘不得往。『禮』必加掃於箕上。以袂拘而退。在太極拳中。乃趁勢拘住敵人。手足臂腕而係之也。

[8] Arresting [ju]: to hold, to keep.

From the *Book of Documents* [document 38]: "Arrest them all and return them here to the royal court."

From the writings of Wang Anshi ["Letter to Wang Fengyuan"]: "We government officials are kept so busy."

From the *Book of Rites* [chapter 1]: "[Whenever you clean up after an elder's mess,] you must put the brush on top of the basket, hold your sleeve over it and leave."

In Taiji Boxing, this has to with taking advantage of a situation by seizing the opponent's hand, foot, forearm, or wrist.

(擎。) 擒也。牽引也。『史記』漢匈奴相紛擎。擒住敵人各部。曰擎。攫點敵人脈穴。亦曰擎。順勢攀引亦謂之擎。

[9] Grabbing [na]: to seize, to drag in.

From the *Historical Records* [book 11]: "The armies of the Han and the Xiongnu grappled ['chaotically grabbed at'] each other."

To seize any part of the opponent is grabbing, to seize and poke his acupoints is also grabbing, and to seize an opportunity to pull him in is also deemed to be grabbing.

(扳。) 挽也。援也。牽制也。『公羊傳。』諸大夫扳隱而立之。『諸葛武侯文。』足以扳連賊勢。太極拳中。以挽住敵人各部。為扳。順勢牽制敵人。各部亦曰扳。

[10] Reversing [ban]: to restrain, to hold, to seize control.

From *Gongyang Gao's Commentary to the Spring & Autumn Annals* [1st year of Duke of Yin]: "The officials all controlled Yin and then established him in his position."

From the writings of Zhuge Liang ["Letter to Xiongjin" in *Commentary to the Waterways Classic*, book 17]: "It

will be sufficient to gain control over the enemy's position."

In Taiji Boxing, to restrain any part of the opponent or to seize the opportunity to take control are both called "drawing".

(軟。) 柔也。『王維詩。』時降軟輪車。『白樂天詩。』蒲輪駐軟車。『漢書』坐罷軟不勝任者。『施肩吾詩。』酒人四肢紅至軟『唐書。』彼委靡軟熟。在太極拳中。不許用拙力。而聽其天然之黏粘力。用以化敵之勁之謂也。

[11] Softening [ruan]: to become supple.

From the poetry of Wang Wei ["A Gift to Daoist Master Jiao of Mt. Tai"]: "Sometimes a soft-made cart comes down the road."

From the poetry of Bai Juyi ["Deep into Spring"]: "Cattails tangle the wheels of soft-made carts."

From the *Books of Han* [book 48, bio of Jia Yi]: "One who sits always in soft seats is not qualified [to be appointed to a high position]."

From the poetry of Shi Jianwu ["The Dinner Party"]: "Wine enters the body and gives it a ruby-blushed softness."

From the *New Books of Tang* [bios, part 116]: "He lives a lazy soft life."

In Taiji Boxing, there must be no use of awkward effort, instead a quality of listening with a natural sticking energy in order to neutralize the opponent's power.

(拥。)

[12] Warding off [peng]:

詳第九章。

Explained in Chapter Nine.

(摟。) 曳也。持也。『孟子』摟諸侯。以伐諸侯者也。握手。或曳抱敵人之手腕臂膀。使不得脫曰『摟。』

[13] Dragging [lou]: to tug, to grab.

From *Mengzi* [chapter 6b]: "They dragged forth the feudal lords to punish the feudal lords."

To grab and tug the opponent's wrist or forearm so that he cannot escape is called "dragging".

(摧。) 折也。挫也。『史記』梁柱摧乎。『司馬光詩。』空使寸心摧。『南史。』所至無不摧陷。『宋史』摧堅陷敵。『晉書。』將軍之舉武昌。若摧枯拉朽。在太極拳中。能摧剛為柔。乘勢以挫敵鋒。陷其中堅而折之。亦曰『摧。』

[14] Breaking [cui]: to snap, to frustrate.

From the *Historical Records* [chapter 47]: "[Mountains crumble,] roof beams break, [and philosophers wither.]"

From the poetry of Sima Guang ["Seeing off Zhao Diancheng for His Trip Back to Chengdu"]: "It is an emptiness that makes the heart break."

From the *History of the Southern Dynasties* [book 1]: "[The emperor ordered attack,] and the whole enemy force was broken."

From the *History of Song* [bios, part 9]: "We often broke through and captured our enemies."

From the *Books of Jin* [bios, part 40]: "He sent his troops to Wuchang to keep it from being broken like a dying tree."

In Taiji Boxing, one can break hardness with softness: upon obstructing an opponent's attack, taking advantage of the opportunity while he stiffens in response, and snap his structure. This situation is called "breaking".

(掩。) 遮也。蓋也。『禮。』處必掩身。又大夫不掩羣。『通鑑』掩耳盜鈴。『近世運用語。』掩護射擊。在太極拳中。遮避之而襲敵曰『掩。』閉守敵攻覆護以化其勁。亦曰『掩。』

[15] Covering [yan]: to hide, to conceal.

From the *Book of Rites* [chapters 6 & 2]: “Gentlemen will stay hidden indoors [during the peak of both summer and winter]... The officials will not cover [i.e. ambush] a whole herd [during a spring hunt].”

From *Lessons for Governing* [part 184]: “It would be like covering one’s own ears while stealing a bell [in an attempt to keep other people from hearing it.] (i.e. futile)]

There is also a modern saying: “Cover yourself against a flying arrow.”

In Taiji Boxing, to cover yourself to evade an opponent’s attack or to seal off his attack to neutralize his power are both called “covering”.

(撮。) 聚也。採取也。『中庸』一撮土之多。『漢書。』撮名法之要。在太極拳中。以手指取敵各部。或點其穴。皆曰『撮。』

[16] Pinching [cuo]: to take, to pick.

From the *Zhong Yong*: “[The earth right in front of you] is nothing but a pinch of dirt.”

From the *Books of Han* [bios, part 32 – bio of Sima Qian]: “[Select from the best of the Confucianists and Mohists,] then take a pinch from the essentials of the Semanticists and Legalists.”

In Taiji Boxing, when you use your fingers to seize some part of the opponent’s body or to attack his acupoints, it is called “pinching”.

(墜。) 落也。隕越也。『列子。』杞人有憂天墜者。『莊子。』墜亦不知也。『左傳。』弗敢失墜、『論語。』未墜於地。在太極拳中。處處要墜。即為敵所牽挽。我沉肩墜肘如萬鈞重、再乘其隙。以襲之。無不應手奏效。

[17] Falling [zhui]: to lower, to drop.

From *Liezi* [chapter 1]: “There was a man from Qi who worried the whole world would fall away.”

From *Zhuangzi* [chapter 19]: “[When a drunk] falls [out of a carriage,] he does not even notice.”

From the *Spring & Autumn Annals* [25th year of Duke of Zhao]: “[The ministers] do not dare to let their tasks fall away.”

From the *Lun Yu* [19.22]: “[The ways of Kings Wen and Wu] have not yet fallen into the dirt.”

In Taiji Boxing, There always has to be a quality of falling. Whenever an opponent pulls on me, I sink my shoulders and let my elbows fall as if they weigh many tons, and thereby when I take advantage of a gap and attack, I will always be responding effectively.

(續。) 連也。繼也。『史記。』此亡秦之續耳。『白樂天詩。』低眉信手續之彈。『杜甫詩。』煎膠續弦奇自見。在太極拳中。能懂勁。始可言續。黏粘不脫。式式貫串。其勁似斷。而意仍續連也。

[18] Continuing [xu]: to connect, to flow.

From the *Historical Records* [part 7]: “This is merely a continuation of the behavior of the Qin emperor.”

From the poetry of Bai Juyi [“Lutes Playing”]: “The heads droop in concentration as the hands continuously strum.”

From the poetry of Du Fu [“A Gift of a Song for Wang Yiyin after Recovering from Illness”]: “[Unicorn horns and phoenix beaks are things we never see,] but to reconnect a bowstring with glue is close to experiencing such marvels.”

In Taiji Boxing, if you are able to identify energies, then you can talk of flow. By sticking without disconnecting, every posture will be linked together. Your energy will seem unbroken and your intention will maintain continuity.

(擠。)

[19] Pressing [ji]:

詳第九章

Explained in Chapter Nine.

(攤。) 開也。展也。陳設以手布制曰『攤。』太極有開合之勁。合而不開。其勁究窄。放手亦嫩。是為太極之病。近世有開合太極之說。故一開無不開。不惟吐放舒展。且可堅實着力。吾師兆東先生。所傳之形意。後手在根節。亦此意也。

[20] Spreading [tan]: to open, to expand. A display of reaching out the hand to take control is called “spreading”. Taiji has the energies of opening and closing. To close but not open is too constricting of an energy. To send out the hands too timidly is equally an error in Taiji. Nowadays there is an explanation from Open & Close Taiji [referring to Hao Style or Sun Style]: upon opening, everything opens. It is not merely a matter of issuing by extending, but also an ability to express with solid and substantial power. My teacher Zhang Zhaodong taught that in Xingyi it is the rear hand that is the root section [i.e. the rear hand pulling back and pushing down supplying power to the front hand striking out]. This is the same idea.

(骨節自。對開勁攀稍為陽。合披坑窯相照。分陰陽之義。開合引進落空。分寬窄老嫩。入筭。不入筭。有擎靈之意。)

*The joints are to be naturally aligned. An energy of opening reaches to the extremities and has to do with the active aspect. An energy of closing then drapes over every gap, mirroring the active aspect [as the passive aspect]. Passive and active are thus made distinct. Opening and closing draw the opponent in to land on nothing. The extent of his skill, his experience or inexperience, is thereby made clear. Whether you get the knack of this or not depends on a mentality of maintaining naturalness.*

骨節貫串。動作靈活。開勁宛如扳挽稍節。至於極點。則為陽。合勁又似披入坑窯。與陽相照。是為陰。陰陽之義。繇斯分焉。開合牽引。進退起落。使敵處處空虛。惟分尺寸暢仄。工夫久暫。至練神還虛。乃能式法完備。放手中的。曰老。用功雖久。滯澀忒甚。出手無着。曰嫩。其弊則於得入訣竅。或不得入之竅判之。然須有虛靈之意。其庶幾焉。

With the joints working in concert, the movements are nimble. An energy of opening seems to reach to the extremities, extending as far as it can, and has to do with the active aspect. An energy of closing then seems to drape over every gap, mirroring the active aspect as the passive aspect. Passive and active are by this means made distinct from one another. Opening and closing draw the opponent in, and whether advancing or retreating, rising or lowering, nullifies all of his techniques. This also reveals his awareness of general or specific targets, how fluid or stuck his actions are, and how long he has trained. To be skilled means that he has trained his spirit to return to emptiness, and thus he is able to execute techniques perfectly, sending out his hands on target. To be unskilled means that though he may have practiced for a long time, his actions are sluggish or excessive, and he sends out his hands with no result. The problem is whether you will achieve the knack of this or not. You have to have a mentality of naturalness in order to get there.

(斤對斤。兩對兩。不丟。不頂。五指緊聚。六節表正。七節要合。八節要扣。九節要長。十節要活。十一節要靜。十二節抓地。)

*Equal his force, pound for pound, ounce for ounce, neither coming away nor crashing in. Your fingers should be “gathered together”. Furthermore, your joints should be correctly placed. There should be combining, concaving, extending, liveliness, stillness, and grabbing the ground.*

敵發一斤力我。用一斤力應之。敵發一兩力。我亦一兩力隨之。力雖相等。而非對抗。乃試其勁。黏隨之意。既無

雙重之弊。自然不丟不頂。虎口要圓拇指分領四指。彎曲如抓圓球。卽緊聚也。中節梢節。根無。俱要安舒中。正尤須處處相合。肩扣胸扣。手足臂腕。均要引長。並非一發無餘之長。實鬆肩沉肘之謂也。雖四肢百骸靈活。然仍須動中求靜。雖靜猶動。呼吸動作。自無鹵莽滅裂之弊。進前退後之步法。皆極輕靈。其意又似抓地。

If an opponent issues a pound of force against me, I use a pound of force in response. If he issues an ounce of force against me, I likewise use an ounce of force to go along with him. Although these are equal forces, it is not a matter of resistant force. Therefore examine his energy with an intention of sticking and following. You will then be without the error of double pressure, and thus naturally you will be neither coming away nor crashing in. The tiger's mouth should be round, the thumb spread away from the other fingers, and they should be bent as though grabbing a ball. This is what is meant by "gathered together". The middle joints [elbows and knees], tip joints [wrists and ankles], and root joints [shoulders and hips] should all be comfortable and properly placed. Every part needs to cooperate with every other part. Your shoulders and chest should form a concave shape. Your hands, feet, arms, wrists, and so on, should all stretch out. This does not mean you cannot extend further when you issue, but that your shoulders loosen and your elbows sink. Although there has to be a nimble liveliness to your limbs and your whole body, you nevertheless have to be seeking stillness within movement. And then once you have a quality of stillness, you still have to be moving. With the breath always moving, you will naturally be without the problems of rashness and risk-taking. While advancing and retreating, always be very nimble, and yet with an idea of grabbing the ground.

(三尖相照。上照鼻尖。中照手尖。下照足尖。能顧元氣。不跑不滯。妙令其熟。牢牢记。)

*The three tips align with each other: above – the tip of the nose, middle – the fingertips, below – the toes. You will thus be able to attend well to primal energy. Neither rushing nor getting stuck, subtlety will lead to skill. Keep this firmly in mind.*

演式時。手尖。鼻尖。足尖。式式相照。方能顧住元氣。元氣不散。無僵張疾走之害。亦無滯澀停頓之虞。妙在功純。切要牢記。

When practicing the set, the fingertips, nose, and toes should be aligned with each other in every posture. Then you will be able to attend well to primal energy. When your primal energy is not scattered, you will not have the problem of forcing your way and rushing, nor the worry of getting slowed down and stuck. With such subtlety, your skill will be pure. It is essential to keep this in mind.

(能以手望槍。不動如山。動如雷霆。數十年工夫。皆言無敵。果然信乎。高打高顧。低打低應。進打進乘。退打退跟。緊緊相隨。升降未定。沾黏不脫。拳打立根。)

*Be able to regard your hand as a spear. Be still as a mountain, then move like a thunderclap. After several decades of training, all talk of being invincible will become true. If he attacks high, gaze high. If he attacks low, respond low. If he advances to attack, ride his advance. If he retreats to attack, follow his retreat. Stay constantly close to him amidst the inconstant rising and falling, sticking to him without coming away. While your fists attack, stand rooted.*

能以手望槍。並非以空手敵長槍。係手可槍用。巍立不動。穩如泰山。動則如迅雷。不及掩耳而閉目。如此練習。數十年。遇敵交手。當者無不披靡。敵由上方襲我。我趁其來勁。而迎化之。亦顧上之意也。敵由下方襲我我由下方以應之。敵進我乘。敵退我跟。上下相隨。前後緊迫。一味綿綿不斷。立根者。手足須有蹤法也。

"Be able to regard your hand as a spear." This does not really mean your hand will be the equal of a long spear, but that your hand can function like a spear. Stand aloof and still, stable as Mt. Tai. When you move, be like a thunderclap, too sudden for one to cover his ears or eyes. If you practice in this way for several decades, then whenever you fight with opponents, they will indeed be invariably defeated. If an opponent attacks me from above, I take advantage of his incoming energy, meeting it and neutralizing it by also sending my intention

upward. If he attacks me from below, I respond from below. If he advances, I exploit it. If he retreats, I follow. Whether upward or downward, I follow along with him. Whether forward or back, I stay close to him, always flowing with him. To “stand rooted” means that your whole body must have a good stance.

### 十三勢行功心解

### UNDERSTANDING HOW TO PRACTICE THE THIRTEEN DYNAMICS

(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。)

*Use mind to move the energy. But you have to be calm. Energy is then able to collect in the bones. Use energy to move your body. But the movements must be smooth. Your body can then easily obey your mind.*

氣之所至。心與意亦俱至。是為以心行氣。惟心、意、手、足。均要沉着。則氣始可收斂入骨。氣能收斂入骨。而技藝日精。並能行氣週流全身。氣運全身。處處須要順遂。不可有絲毫阻滯。明乎此變化從心。不踰矩焉。

Wherever energy goes, mind and intention will also go. Therefore put your mind on moving the energy. But your mind and intention, hands and feet, all have to be calm so that energy will be able to collect in the bones. Once energy can collect in the bones, then skill will be daily refined and you will be able to move energy throughout your whole body. For energy to move through your whole body, there must be smoothness everywhere. There cannot be the slightest obstruction. Once this is understood, your changes will happen as you wish, and will not be random.

(精神提得起。則無遲重之虞。所謂頭頂懸也。意氣換得靈。乃有圓活之妙。所謂變轉虛實也。)

*If you can raise your spirit, then you will be without worry of being slow or weighed down. Thus it is said [in the Thirteen Dynamics Song]: “Your whole body will be nimble and your headtop will be pulled up as if suspended.” The mind must perform alternations nimbly, and then you will have the qualities of roundness and liveliness. Thus it is said [also in the Song]: “Pay attention to the alternation of empty and full.”*

拿住丹田之氣。頭頂項豎。則精神自然提起。因而動作如意。絕無遲鈍笨重之弊。是即所謂頭頂懸也。遇敵時。心意與氣勁。換得靈通。自無拙力。無拙力。乃能圓活如意。既得圓活之妙。變化轉側。虛實無不得心應手矣。

If you put energy down into your elixir field and keep your headtop and neck upright, then spirit will naturally be raised up. Your movements will thereby happen as you wish and you will certainly lack the errors of being too slow or heavy. Thus it is said: “your headtop will be pulled up as if suspended”. When you encounter an opponent, if your mind and energy are performing alternations nimbly, you will naturally be free of awkward effort. Without awkward effort, you will be able to be as rounded and lively as you please. With the qualities of roundness and liveliness, you will alternate between emptiness and fullness always as you intend.

(發勁須沉着鬆淨。專主一方。立身須中正安舒。撐支八面。)

*When issuing power, you must be calm and relaxed, concentrating it in one direction. Your posture must be upright and comfortable, bracing in all directions.*

放勁時。須要沉着。處處又要鬆勁。不許羼雜意念。而後始淨。意志專一。無論敵來襲擊。上下前後左右。皆能隨意應付。蓋我之精神專注。意與氣無不俱到。頭頂項豎。立身方。能中正。氣沉丹田。百骸自然舒適。意定蹠穩。不惟撐持八面已也。

When releasing power, you have to be calm, and everywhere the power has to be loosened. You must not allow your thoughts to wander, and then you can be focused, your intention concentrated. Even if an opponent takes you by surprise, be it above or below, from in front or behind, from the left or right, you will be able to deal with it as you please. With your spirit concentrated, your intention and energy will always arrive together. With your

headtop, neck, and body upright, you will be able to be well-balanced, energy sinking to your elixir field, and your whole body will be natural and comfortable. With your intention stable and your stance steady, you will have more than enough to brace in all directions.

(行氣如九曲珠。無微不到。運動如百練鋼。何堅不摧。)

*Move energy as though through a winding-path pearl, penetrating even the smallest nook. Wield power like tempered steel, so strong there is nothing tough enough to stand up against it.*

行氣週流全身。如同串珠。圓轉靈通。四肢百體。雖極微處。苟心意所注。未有不立至者。由脊而頸而顱頂。迴光而下。由胸降至丹田。皆太極圖也。太極用內勁。不尚拙力。吐放之勁似若無力。實如百煉之鋼。雖至堅極剛。擋之無摧折。

Move energy throughout your whole body just like a string through beads, winding through to all of your limbs and every part of your body, even to the smallest place. While your intention focuses but has not yet arrived, energy goes from your spine, through your neck, to the crown of your head, and then back down from your chest to your elixir field, making a complete taiji circle. Taiji Boxing makes use of internal power rather than awkward effort. When power is released, it seems to have no strength, and yet it is actually like tempered steel. No matter how hard the opposition, it always gets broken.

(形如搏兔之鶻。神如捕鼠之貓。靜如山岳。動若江河。)

*The shape is like a falcon capturing a rabbit. The spirit is like a cat pouncing on a mouse. In stillness, be like a mountain, and in movement, be like a river.*

動作之形。如搏兔之鶻。旋轉無定。其神意又如擒鼠之貓。靜如試敵。蓄勢待機。動則一發便至。靜如山岳。巍巍不動。言其沉着結實也。動若江河。漲落不時。言其滔滔不斷也。

The shape of the movements is like a falcon capturing a rabbit, in that it is unpredictable just when the falcon will drop from its circling, and the mentality of that moment is like a cat pouncing on a mouse. With a quality of stillness, it is as though you are testing the opponent, storing up power and waiting for the right moment to issue against him. While in a state of stillness, be like a mountain, lofty and motionless, a condition that could be described as “calm strength”. While moving, be like a river, its waves rising and falling constantly, a condition of “flowing unceasingly”.

(蓄勁如張弓。發勁如放箭。曲中求直。蓄而後發。力由脊發步隨身換。)

*Store power like drawing a bow. Issue power like loosing an arrow. Within curving, seek to be straightening.*

*Store and then issue. Power comes from the spine. Step according to your body's adjustments.*

蓄勢待敵。如拉滿弓。發勁迅速。尤如放箭。我用黏沾。以化敵勁。曰曲。既已化敵。勢必乘隙直攻。是謂曲中求直。有隙可乘。蓄勁儘可發出鬆肩含胸。氣貫丹田。遇敵放手。其勁由脊背催出。力貫甲梢。姿式方向轉動步法。隨身變換。

To store power and wait in ambush is like a fully stretched bow. When power is issued suddenly, it is just like an arrow being released. Use sticking to neutralize the opponent's power, a matter of “curving”, then once he has been neutralized, you must take advantage of the opportunity and directly attack. This is what is meant by seeking to be straightening within curving. Once there is a gap to exploit, stored power can issue into it fully. Loosen your shoulders, contain your chest, and send energy to your elixir field. When you send your hands against the opponent, your power will hasten from your spine to your fingertips. Posture, direction, rotation, and footwork should all comply with what your torso is doing.

(收即是放。放即是收。斷而復連。往復須有摺疊。進退須有轉換。)

*To gather is to release and to release is to gather. Disconnect but stay connected. In the back and forth [of the*

arms], there must be folding. In the advance and retreat [of the feet], there must be variation.

黏粘為收。擊敵曰放。黏着沾着。趁勢便可放勁。雖擊中敵。依然黏粘不脫。其勁似斷。而意仍復沾連。摺疊者。卽變化橫豎也。其往來之橫豎。虛實不定。要有知覺。進前退後。必須變換步法。進退轉換。亦卽奇正相生。進亦是退。雖退仍能中敵也。

Sticking is “gathering”. Attacking the opponent is “releasing”. Stick... stick... and then when the moment is favorable, you may release power. Even if you are on target, continue to “stick” to him without letting go. Your power seems to finish, but your intention stays connected to him. The meaning of “folding” is that your movement is changing both horizontally and vertically. To then be moving back and forth while moving horizontally and vertically makes emptiness and fullness that much more indefinite, and so you have to stay aware. While advancing and retreating, you must have varying footwork. As advance and retreat alternate, obviousness and surprise generate each other. Advancing can also be a retreat, for even in retreat you can attack.

## 歌訣七

### SONG SEVEN

極柔卽剛極虛靈。運若抽絲處處明。開展緊湊乃縝密。待機而動如貓行。

*From extreme softness, extreme hardness comes naturally.*

*When the movement is like drawing silk, at every point there is clarity.*

*Through opening up then closing up, you will gain a refined subtlety.*

*Await the moment, then make your move, stepping like a cat.*

(極柔軟。然後極堅剛。能呼吸。然後能靈活。氣以直養而無害。勁以曲蓄而有餘。)

*Extreme softness begets extreme hardness. Your ability to be nimble lies in your ability to breathe. By nurturing energy with integrity, it will not be corrupted. By storing power in crooked parts, it will be in abundant supply.*

演式時。愈柔軟內勁愈增。遵而行之。然後由極柔而極剛。非純剛不柔。乃柔中實剛也。天然之呼吸。為哼哈二氣之基。氣隨意至。進退靈活。養氣用深呼吸。使其直歸於丹田。是為浩然之氣。緩緩下沉。可以常存。外家呼吸。不能貫澈。故僅能達於中脘。且常聚氣。膨脹。久能氣滯神態呆板矣。能使心意導氣於丹田。日積月累。氣週全身。遇敵時。曲力蓄勁。待機而動。一發必中。則敵不及避讓矣。

The softer you perform the postures, the more you increase the internal power. Practicing in this way will then produce extreme hardness from extreme softness. This does not mean hardness without softness, instead the genuine hardness contained within softness. Natural breathing is based in the sounds of “heng” and “ha”. Energy follows intention, and thereby you will advance and retreat with nimbleness. Cultivate energy by using deep breathing, causing it to return directly to your elixir field. This is the “noble energy” [that Mengzi spoke of]. It gradually sinks down and can maintain you forever. The breath of external stylists cannot get all the way through, going no further than the Zhongwan acupoint [halfway between solar plexus and navel]. They constantly gather in their breath to swell their abdomens, which over time will cause energy to stagnate and one’s bearing to become stiff. If you can get your intention to guide energy to your elixir field, then after a long time, energy will fill your entire body. When encountering an opponent, bend your limbs to store power and await the moment to act. Then when you issue, you are sure to reach the target, for he will be unable to evade you.

(心為令。氣為旗。腰為。橐先求開展。後求緊湊。乃可臻於縝密矣。)

*The mind makes the command, the energy is its flag, and the waist is its banner. First strive to open up, then strive to close up, and from there you will be able to attain a refined subtlety.*

心為元帥。以發令。使號氣為號令之旗。受命立刻分發四肢。卽五營四哨也。腰為大纛屹立中軍。不偏不倚。監督手足之運用。亦卽五營四哨之攻敵也。無論演式。推手。須要開合。開合得法。各部暢適。動作如意。所謂後求緊湊者。非一味窄仄。亦非一味速快。乃由開展後。收回時。求緊湊。是能放能收之意。亦倦之則退藏於密。動分靜合也。

The mind is the commander, giving its orders to the energy, which is the flag that waves the commands, instantly distributing instructions to the four limbs. These are the “five central soldiers and four sentries” [i.e. those serving the general and those serving his subordinate, analogous to the major organs and the four limbs of the body]. The waist is the large banner standing upright amidst the army, not teetering in any direction, controlling the movements of the hands and feet. Use this process of passing the orders along to defeat opponents. Whether practicing the solo set or pushing hands, there has to be opening and closing. Once the methods of opening and closing are obtained, every part will feel livened and you will move as you please. To “strive to close up” does not mean the movement gets stubbornly smaller or faster, simply that you are to gather in more compactly after having opened up. The idea is to have ability in both releasing and withdrawing, as in [from the *Zhong Yong*:] “[Sending out, it goes beyond the ends of the universe.] Rolling in, it stores away tightly...” In movement, spread open. In stillness, close up again.

(又曰。先在心。後在身。腹鬆淨。氣斂入骨。神舒體靜。刻刻在心。切記一動無有不動。一靜無有不靜。)

*It is also said:*

*First in the mind, then in the body. The abdomen relaxes completely and then energy collects in the bones. Spirit comfortable, body calm – at every moment be mindful of this. Always remember: if one part moves, every part moves, and if one part is still, every part is still.*

太極拳。以心意為基礎。以身體為作用。亦如今之以中央為主以各省為輔之意義相同。肚腹須任其自然鬆開。氣沉淨。方能斂入脊骨。氣斂入骨。神意自然舒適。全體無不安靜。由靜而整。自無過與不及。時刻在意。幸勿滑口。內與外合。聯絡一氣。故手與足動。心意。隨之俱動。心與意靜。手足亦莫不皆靜。練習日久。始可得此妙處。

Taiji Boxing uses mind as foundation, body as function. It is the same as the modern concept of central control and provincial assistance. Your belly must naturally loosen for energy to sink down, and then it will be able to gather in your spine. With energy collected into your bones, your spirit will naturally be comfortable and your body will be at ease in every part. With a quality of complete stillness, you will neither overdo nor underdo anything. Keep this principle always in mind and never sneer at it. Inside and outside combine, linked as a single energy. Therefore when hands and feet move, mind and intention are also moving, and when mind and intention become still, hands and feet also become still. If you practice for a long time, you will be able to achieve this subtlety.

(牽動往來。氣貼背。斂入脊骨。內固精神。外示安逸。邁步如貓行。運動如抽絲。)

*As the movement leads back and forth, energy sticks to your back and gathers in your spine. Inwardly bolster spirit and outwardly show ease. Step like a cat and move energy as if drawing silk.*

遇敵相搏時。進退不定。故能牽動往來。最易氣浮。氣浮班法必輕。易為敵人撼動。須鬆肩含胸。沉氣提肛。氣由背後收斂。直貫脊骨。而入各部。氣整則精神自固。外表仍示以安適靜逸。若無事者。演式時之步法。宛如貓行。輕靈無聲。聯絡不斷。運動則如抽絲。循還相連。收縮貫串。則無斷續之弊矣。

When fighting with an opponent, advance and retreat are inconstant, thus while movement goes back and forth it is very easy for energy to float up. When your energy floats, your stance will lighten and it will be easy for the opponent to affect you. You must loosen your shoulders, contain your chest, sink your energy, and tuck in your rectum. Energy will gather in your back, move along your spine and enter every part. When your energy is complete, your spirit is naturally strong, but you should still exhibit a leisurely calm, as if you have nothing to do.

The footwork as you perform the postures should be like the steps of a cat, nimble and silent. The movement is unceasing, the energy that of drawing out silk, continuous and connected. You will then not have the error of stopping and starting.

(全身意在精神。不在氣。有氣者。無力無氣者純剛。氣如車輪。腰似車軸。似鬆非鬆。將展未展。勁斷意不斷。藕斷絲亦連。)

*Throughout your body, your mind should be on the spirit rather than on [forcing] the energy. This is because if you have only [acquired (i.e. forced)] energy, there will be no power, for without [innate] energy, there will nothing but hardness. The energy is like a wheel and the waist is like an axle. Seem to loosen but not yet loosen, about to express but not yet expressing. When your power finishes, your intent of it continues. When the lotus stalk is snapped, its fibers are still connected.*

全身意思。皆用精神。不尚絲毫拙力。專習運氣臍腹者。雖有氣而無內勁。是為後天之濁氣。無先天之浩然氣。則純剛不柔。呼吸養氣。循環如車輪。旋轉不一。腰似車輪。則如中樞。能使先天之氣。遍輸全身。毫無阻滯。遇敵時。似鬆則又不鬆將放却又不放。總以粘黏連隨。以敵之進退。為目的。凝神蓄勢。遇隙而發。放勁似斷。而心與意仍未斷也。

Throughout your body, the idea is always to make use of spirit rather than put forth any awkward effort. If you focus in your practice on moving energy by way of pushing out your diaphragm, then even if there is energy, there will be no internal power. This is because it is impure acquired energy rather than potent innate energy, the result being hardness that will not soften. While breathing to cultivate energy, it circulates like a wheel, rotating and alternating. If your waist is like an axle, it acts as a central pivot point which can send innate energy everywhere in your body without any obstruction. When you encounter an opponent, seem to loosen but not yet loosen, about to release but not yet releasing, always sticking, adhering, connecting, and following. Aim for the opponent's moment of advance or retreat. Concentrate spirit, store power, and when a gap appears, issue. Once you release power, it then seems finished, but your mind and intent are still not finished with it.

以上原文。相傳為王宗岳著。余與姚君復春。得乾隆時之抄本。復得光緒初年之木板書。與近世所傳者。大同小異。其理與法則一耳。

(These original texts are attributed to Wang Zongyue. Yao Fuchun and I obtained a handwritten document from the reign of Emperor Qianlong [1736–1796] and a block-printed text from the beginning of the reign of Emperor Guangxu [1875]. They differ from modern texts in some small ways, but their principles and methods the same.)

(以上推手講義終)

(This concludes the explanations for the pushing hands section.)

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