

THE XINGYI MANUAL OF LIU DIANCHEN

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形意拳術抉微

SELECTED SUBTLETIES OF THE XINGYI BOXING ART

劉殿琛

by Liu Dianchen

[1920]

[translation by Paul Brennan, Sep, 2012]

形意拳術抉微序

PREFACE [BY QI SHUKAI]

吾國人之於事雖至技藝之微末無不窮天地之奧盡性命之理從本原而達於枝葉非苟焉得其一節充然以耀於時者之所為也是以動皆中乎其竅而發之若神醫卜星相日者堪輿信之者不知譏之者亦口耳相傳不足齒之褒貶之例皆淺之為夫而已其師曠之審音公輸之呈巧一與道合而俱莫知其為之況羿射僚丸之各有本原者哉今世競言武技西人之體操日本之柔術誇於世界若獨步然吾國學校亦窮力追從而不敢後可謂炫乎世人之目而震懾其神明者矣乃一遇吾國武術則不待交綏而已決其敗績者知道者常勝逐末者固不宏也吾友劉君殿琛世精武術其名為形意其技內外兼進驚風雨走雷霆其所為書則陰陽五行三才之道歸元於太極叩其功則道家所為通貫天地歸根復命抱一之道皆涵於身以應於藝三十輻共一轂當其無有以為重心所謂知有本原者也昔莊生述庖丁之解牛而以為所好道也進乎技矣彼已窮天地盡性命而人顧誚其汪洋恣肆或則誣之曰文章之美噫誠文章也是一技藝之微之何待千載下始遇大聖而通其說哉劉君知之矣則且於形意抉微加說附圖以示其端民國九年七月蠡吾齊樹楷序於京兆尹公署佳晴喜雨快雪之亭

Whatever we Chinese do, even if it is something small, everything has the profundity of reaching to the ends of the universe and the principle of fully expressing life.

By following essential principles, skill is reached. If not, only a portion is achieved. What was done by those acclaimed in the past conformed to the tricks of their trade. It is like when those who practice occult sciences or have confidence in geomancy are mocked by those who do not understand how such things work. Their scepticism is of little worth because their criticism is superficial. The sounds of Master Kuang [the famous blind musician] and the craft of Lu Ban [the famous carpenter] both merged with the Way, but there was no one who comprehended what they did. So too were the archery of Yi and the rock-throwing of Liao each in possession of essential principles.

Nowadays the world competes over martial abilities. Western gymnastics and Japanese jujitsu are praised throughout the world as unrivaled. But if we work hard in our schools and not dare to fall behind, then we too can be said to dazzle the eyes of everyone and strike awe into their deities. Upon encountering our nation's martial arts, no one will bother to fight us, knowing they have already lost. For those who know the Way, they

are always victorious, while for those who pursue trivial things, there is truly no glory.

My friend Liu Dianchen is an expert in the martial art known as Xingyi. Its technique is to advance both inside and out, “frightening the wind to scare the storm away” [i.e. intimidating the opponent in his attempt to attack and making him lose heart altogether]. In this book is the Way of passive & active [yin/yang], the five elements [wood, fire, earth, metal, water], and the three substances [sky, ground, mankind], returning to the primordial state of Taiji [i.e. Oneness].

As for the Xingyi skill, it is the Daoist understanding of the universe, restoring life by returning to the root of all things, the Way of embracing oneness, all contained within the body to be applied to the art. “A wheel has many spokes but one axle. The center of its movement is where there is none.” [*Daodejing*, chapter 11] This is an example of understanding essential principles. It was long ago said by Zhuangzi’s famous butcher [*Zhuangzi*, chapter 3]: “What I adore is the Way, and by way of it I have advanced to the point of skill.” He had reached to the ends of the universe and expressed his life fully. Yet there are those who reproach Zhuangzi’s style as boundless and unrestrained, or slander him by saying: “Gorgeous writing, ah, what writing!” Such was the subtlety of *his* art.

But why wait a thousand years for a wise man to come along with a penetrating message? Liu is a man who knows, as this book with its photos shows.

– written by Qi Shukai of Liwu [in Hebei] at the Fine-Sunshine Timely-Rain Pleasant-Snow Pavilion by the Mayor’s office in Beijing, July, 1920

形意拳術抉微序

PREFACE [BY GAO BUYING]

我國武術不知傳於何時習者往往託於神祕其言多不馴雅然吾觀古之材官技擊蹶張拔距以至越人之劍術漢殿之角觝蓋皆武術之先河特我國狃於重文輕武之俗著述者多不之及而小說家又或傳聞失實附會鋪張以示神奇而其傳授之源流肄習之法式迄湮沒而不彰為可慨也日本崛起東方乃以彼所謂武士道者夸炫於宇內顧其術變化之妙運用之精皆不逮我遠甚於是我國人始知武術之可貴浸假言體育者亦有取於此近年以來始有出其所得著書以問世者而深縣劉君文華形意抉微一書亦成於是時愧余未嘗習此不能縷述其書之美善而其本先人之緒而張大之以公於世則固極有心許者也嗚呼我國古先聖哲開務成物其學藝之精有為外人所不及知者武術其一端耳推其效猶能裨助體育以為勵民強國之基今人亦稍稍愛護之矣若夫道德文學數千年所恃以立國者其重且什伯千萬於此顧乃熟視無覩甚則摧殘剝削滌盪唯恐不盡抑又何也民國九年五月霸縣高步瀛序

It is unknown from when our nation’s martial arts were passed down. Practitioners frequently attribute them to mystical figures whose words were often obscure. But if we look through the ancient materials containing martial arts, amidst the how-tos of loading crossbows and firing catapults, it is the sword art of the Maiden of Yue and the wrestling techniques of the Han Palace that are the earliest examples.

In our nation in particular, there is a perverse tendency to rate intellectual issues above martial matters. Writers usually do not have anything to do with martial arts, and so novelists promote inaccurate hearsay by way of strained interpretations and absurd exaggerations to show it as something magical. The transmissions of its histories and the methods of its practices are by now vanished and unseen, and this is lamentable.

Japan is rising in the east and its samurai ways have dazzled the world. But when we look at their art’s wonderful adaptability and exquisite applicability, we find it never actually reaches the extent of our own. Consequently, our countrymen have begun to realize the value of martial arts. Gradually those who talk about

physical education have come to draw from it, and in recent years its effects have begun to show. Books have been written for publication, and from Liu Wenhua [Dianchen] of Shen county [in Hebei] comes this book, now complete. To my shame, I have still not trained in this art and so am unable to discuss the pros and cons of his book, except to say that his father’s work is now extended to the public at large, and for that I indeed shout with praise.

When our ancient sages and philosophers set to work in order to accomplish things, the perfection of their learning and arts made foreigners unaware of our martial aspect. If we push as they did, we can support physical education as the basis of encouraging the people and strengthening the nation, and nowadays people are somewhat more cherishing of it than they were. We have relied on our ethics and literature for thousands of years, and to establish our nation now, the importance they [martial arts] are given is to be greatly multiplied.

Consider the way we cease to see what we have so many times looked at. When that is too much the case, it ends up ruined and discarded. I fear that if we do not do our best to curb such behavior, then what?

– written by Gao Buying of Ba county, May, 1920

序

PREFACE [BY WANG DAOYUAN]

技擊之術由來尚矣初民鮮食其時無箭鏃鋒刃之具乃日與鷙禽猛獸相搏擊且獵取之以實口體其必有術焉以致之代遠年湮無可徵考要之奮手足之烈不假五兵有斷然者月令有角力之文春秋時挾輶超乘踰溝懸布挾門諸示武勇於戰陳間者為左氏傳所侈陳又聞管子之為教也於子之鄉有拳勇股肱之力筋骨秀出於衆者有則以告則其時重視此術可以概見華陀有五禽之戲達摩有易筋之傳岳忠武教練士卒雜採技擊以張其軍故當時有岳家軍之目至明戚南塘紀效新書始有拳經一篇清之初元黃主一百家始著內家拳法今俱行於世至於戚氏所稱宋太祖之三十二勢溫家之七十二行拳三十六合鎖二十四棄探馬八閃十二番李半天之腿鷹爪王之拏千跌張之跌張伯敬之打又皆往昔專技名家惜書缺有間乃無傳人滋可惜矣今之論者以少林拳式區而為五曰龍曰虎曰豹曰鶴曰蛇後人衍之曰獅曰犬曰猴與華陀五禽之戲為近殆亦異流而同源歟吾友劉子殿琛少壯習形意拳甚有聲名其術得自家傳而遠宗忠武拳式殆即世所稱少林正宗余曩昔長京師第四中學聘請來京授諸生拳術溫然有儒者之風余去職且四稔而劉子仍蟬聯教授勿曠勿黜衆口翕然洵所謂藝而進於道矣屬以新編形意拳術挾微一書相示且將付梓堅請為序余自揣不文又不曾肄習此技辭不獲已因參稽是術之見於記載者拉雜湊砌以塞吾責焉耳矣

中華民國九年十一月 王道元序於漚廬

Martial arts have long been esteemed. Primitive people got less to eat, for at that time they had no bladed arrowheads or sharp swords. They were everyday fending off vultures and beasts, and hunting to fill their mouths and bellies, and for these things, truly skill was necessary. What is distantly past cannot be proven or verified, but to sum up, struggling violently with hands and feet does not compare to armies skillfully putting a stop to things.

There is mention in the ancient “Schedule” [*Book of Rituals*, chapter 6] of wrestling [During the 1st month of winter: “The king orders his generals to commence martial training – archery, charioteering, and wrestling.”].

During the Spring & Autumn period, there was mention of “carrying the chariot pole” [*Zuo’s Commentary to the Spring & Autumn Annals*, year 11 of Duke Yin], “leaping into the chariot” [year 33 of Duke Xi, year 23 & 24 of Duke Xiang], and “crossing the gully” [year 11 of Duke Ai] – which although describing specific things, all exude the battlefield courage that is embellished in Zuo’s Commentary.

I have also found that in the *Book of Guanzi* there is instruction. In his hometown, there were powerful

boxers with mighty arms and legs, all with outstanding physiques. When such is the case, it is made known, and at such times importance gets attached to these arts. This can be seen by way of Hua Tuo's Five Animal Frolics, Damo's Sinew Changing teachings, as well as Yue Fei's instruction for his soldiers, which was a variety of select techniques for the advancement of his army.

At that time, there was the material from Yue's invincible army, but it was not until the Ming Dynasty, with a chapter in Qi Nantang's [Qi Jiguang] *New Book of Effective Methods*, that there was finally a "Boxing Classic".

In the beginning of the Qing Dynasty, Huang Baijia began to write the *Boxing Methods of the Internal School*, which has by now spread to the whole world.

There are the 32 Postures of the First Song Emperor [Song Taizu] commended by Qi Jiguang, the Wen family's 72 Boxing Maneuvers, 36 Locking Techniques, 24 Reaching-Horse Strikes, and 8 Dodgings & 12 Turnings, then the kicking techniques of Li Bantian, the seizing techniques of Eagle-Claw Wang, the throwing techniques of Thousand-Throws Zhang, and the striking techniques of Zhang Bojing. All of these were in former times the specials skills of famous experts, but alas, there is a lack of written materials and there is no one who has inherited the teachings, truly a pity.

Those who nowadays discuss the postures of Shaolin Boxing classify them into five types: dragon, tiger, leopard, crane, and snake. Later generations added lion, dog, and monkey, along with Hua Tuo's Five Animals Frolics, which although different, flow from the same source.

My colleague Liu Dianchen has practiced Xingyi Boxing since his youth and is very famous. His skills were passed down in his family, a long ancestry of devotion to martial arts going almost all the way back to the genuine Shaolin. When I used to be principal of the Beijing No. 4 High School, I invited him to Beijing to instruct all the students in boxing arts. He had a warm and scholarly air about him. I resigned four years ago, but Liu still holds that post of instructor, everyone unanimously proclaiming he is not to be let go. Truly his skill has advanced to the Way.

Before this new book of photos and instruction goes to the printers, I have been commandingly invited to write a preface. I do not consider myself literate on the subject, nor have I trained in Xingyi, so my words are inadequate, also because my examination of the records about these arts has been so unsystematic, and so I am to blame for any errors.

— written by Wang Daoyuan, written at Oulu, Nov, 1920

序

PREFACE [BY JIANG SHOUQI]

嗚呼今之時代一優勝劣敗弱肉強食之世界也立國於大地之上其國民苟無尚武精神不至於危亡者幾希觀夫歐美之注重體育及日本之以武士道為國魂者其國強有由來也我國武術之精巧久已著名於世惜為專制政體所抑壓以致未能發達幸民國改建以來國人多欲尚武圖強提倡拳術然我國拳術門類繁雜猶多江湖花拳一流徒重美觀不求實際是亦為國人應注意者也民國四年予任陸軍訓練總監處騎兵監長時適改定陸軍教育令乃呈請總統於該令中增加拳術一門併請設立武技術教練所均蒙批准於是遂招集各門拳術家細心考察加意選擇研究多日始得形意拳術一門為最合軍用蓋該拳為岳武穆所發明用以教練軍隊專能以少勝多簡單精巧最切實用且無論老幼皆可學習雖千百人亦能齊一操作而於兵士之三年退伍期間每日學習一次即可應用若他拳雖各具巧妙之處然非自童年學習操練十數年不為功用於軍隊則不相宜矣該拳不惟強健筋骨併具有佛道家之禪理上則精神貫頂以養性下則氣達丹田以固命大則可以強國強種小則可以却病延年其利益誠非淺鮮焉今有形意拳術大家劉殿琛先生得家傳之精奧不自秘密著書行世具有普及全國之願

心形意拳之精華盡發洩於是書誠為學者之終南捷徑也劉君曾充武技術教練所教員學員畢業已有數班成績極佳予習斯拳數年亦承劉君之指教得以略窺門徑頗有進益劉君之熱心教授殊堪令人佩服書成命予為序予本軍人粗鄙不文焉能為序僅就予之所知者略舉大概以告國人使國人知所注重可耳尚乞閱者諒焉時在庚申冬月陸軍中將江壽祺謹誌於都門

Alas, the present era is a world of survival of the fittest presided over by the law of the jungle. When a nation is established in this world, if the people do not esteem the martial spirit, most of the country will be in danger. We see that Europe and America lay stress on physical education, and in Japan, bushido is the national spirit and the basis of that country's strength. The exquisiteness of our nation's martial arts had long been renowned by the world. It is a pity the imperial government inhibited it, for that kept it from developing. Fortunately, now that the Republic is reconstructing our country, many of my countrymen wish to esteem the martial, seeking strongly to encourage boxing arts. But our nation's boxing arts are so varied and numerous, and are pervaded with itinerant performers, whose disciples emphasize looking pretty and do not seek for realistic function. Countrymen, you should keep an eye on that.

In 1915, I was appointed as the army's training inspector and head supervisor of cavalry. It was considered appropriate to revise the standard army training program and to that end the President [Yuan Shikai] was petitioned that a course in boxing arts should be added to it, and so I was engaged to establish a martial arts training department. As I was too ignorant to sanction any criteria, I then assembled boxing experts from different schools and observed them carefully, my attention upon selecting one. After many days of such study, I began to conclude the school of Xingyi Boxing is the most suitable for military use.

After all, this boxing art was the invention of Yue Fei and he used it to instruct his own troops. It focuses on being able to defeat a larger force with a smaller one, and so the techniques are simple and refined. It is the most practical of boxing arts. Furthermore, anyone can learn it, regardless of age, and people can drill together even in groups of hundreds or thousands. Also, once a soldier has been demobbed after several years of service, he will still be able to practice it everyday and get something from it. Although the other boxing arts possess areas of ingenuity, unless you learn them from childhood and practice them for decades, you will not be skillful, and therefore they are inappropriate for the army [where training must of necessity be more rapid].

This boxing art not only strengthens the body, it is also equipped with the principles of Zen Buddhism. At its best, spirit courses through to the headtop to discipline the temperament. At its least, energy reaches the elixir field to consolidate the life force. In the larger scale, it can strengthen our nation and our race. In the smaller scale, it can prevent disease and prolong life. Its benefits are truly not slight.

Now, Xingyi Boxing master Liu Dianchen, whose art was passed down to him in his family but who does not keep it a family secret, has written a book to spread it to all for the sake of the whole nation. The essence of Xingyi Boxing is fully expressed in this book. It is truly a shortcut for students. Liu has served as instructor in martial arts training programs and the students he has graduated run classes of their own, a distinguished achievement. I have trained in this boxing art for many years and have received advice from Liu that has given me a somewhat better glimpse of the path, from which I have made much progress. Liu's enthusiastic instruction fills people with admiration.

With the manuscript now complete, he has ordered me to write a preface. But I am a coarse and uncultured soldier. How can I write a preface? All that I know would barely give a general idea to my countrymen and merely let them know what they should pay attention to. And so I respectfully beg the reader's pardon.

— sincerely written by Lieutenant General Jiang Shouqi in Beijing, 11th month, 1920

形意拳術抉微序

PREFACE [BY ZHANG ENSHOU]

形意拳術抉微凡二卷同邑劉殿琛先生所著用以教人練習技擊之書也其技得自家傳而參以近世體操法之方式開來繼往推陳出新詢近今技擊界之泰斗也清宣統三年余任北洋法政學校教職時法校注重體育議添技擊一門以振作精神余薦劉君担任教授全校生徒翕然從之課餘練習未或稍懈吾國拳術之施於學校殆以此為嚆矢焉國體變更民氣勃騰尚武之風應時而起余與劉君及二三同志首創武士會於津門同時京師有尚武學社之組織京津各校聞風興起爭延教師相與練習拳術之訂為體育專科至是為各校所共認近且風行全國而埋沒不彰之神技始得與日本之武士道歐西諸國之新式體操爭相夸耀於宇內矣孔子云雖小道必有可觀者焉方今文明諸國莫不注重體育果人人習此體健力强國民之精神即國家之精神之所寄雖一技之微未始非強國之基也豈可以小道輕視之哉劉君不欲自秘其術今以所得於先人者著書以問世書既成囑余為之序余述劉君十數年來之苦心經營者以示國人至其技術之神妙教法之精詳覽是書者自能領略無待余之揄揚也

中華民國九年十月 深縣張恩綬序於京師之二柳廬

This book, with its two parts, was written by Liu Dianchen, who is from my own hometown, as an instructional guidebook on how to practice martial arts. He learned his skill because it was handed down in his own family, but he consults modern exercise methods to continue improving and refreshing it, and he inquires of the leading authorities in the martial arts world.

In the third year of Qing emperor Xuantong's reign [1911], I was appointed to a teaching position in the Beiyang Law School. The school gave attention to physical education, but I suggested adding a martial arts class to bolster the spirits of the students. I recommended Liu be appointed to the position of instructor. The entire student body learned from him in an afterschool practice that had no slackers. This was a harbinger of our nation's boxing arts being a part of school curricula. The structure of our nation has transformed and the people's morale is thriving.

With the mood of appreciation for martial arts in rising fashion, Liu and I, together with two or three other colleagues, founded the Warriors' Association in Tianjin. At the same time in Beijing, the Esteeming-the-Martial Society was formed. Schools in both Beijing and Tianjin got swept up in the excitement and have vied over inviting instructors to train with. Boxing arts have become a specialist field of education, to the point that each school makes it known it is doing its share. Recently in vogue throughout the nation, these skills used to be ignored and overlooked. But now we can compete with the bushido of Japan and the modern gymnastics of the nations of the West, and show them all how great we are.

Confucius said [more precisely, Zixia, one his disciples, said (*Lun Yu*, 19.4)]: “Although a method be of slight regard, there is sure to be something about it worth regarding.” Nowadays the culture of every nation lays stress on physical education, and so everyone practices these things to make their bodies healthy and strong, boosting the spirit of the people. It is the means to foster the spirit of the nation. Although it may seem insignificant as skills go, that does not mean it is not the foundation of strengthening the nation. How can this be looked upon as a trivial method?

Liu does not want to keep his art a secret, and so he has used what he obtained from his father to write a book for publication. The manuscript is completed and I have been urged to write a preface. And so I will state that Liu is one who has gone through several decades of hard work for the sake of his countrymen, reaching the level that his technical skill is marvelous and his teaching method is meticulous, and since it is exhibited in this book, you can see for yourself and need not heed my praise.

– written by Zhang Enshou of Shen county, written at Erliulu in Beijing, Oct, 1920

形意拳術抉微序

PREFACE [BY LIU DIANCHEN]

宋岳武穆王精通鎗法及為帥時乃脫鎗為拳用以教將士遂自成一為後日形意拳術之始厥後歷金元明三代其技無名迨明清之交蒲東有姬公際可者訪師終南山得武穆拳譜盡擅其技繼傳曹繼武先生先生秋蒲人修其術十二年仕至陝西靖遠總鎮大都督卒成一世之業李政繼之傳戴龍邦龍邦傳其子文英文雄及郭維漢李飛羽飛羽字能然皆為及門弟子飛羽復傳先父奇蘭公及郭雲深深縣人白西圓饒陽人李太和深縣人車永宏太谷人賀運亨太谷人李廣亨榆次人宋世榮北京人張樹德祁州人劉曉蘭高陽人等綿綿延延形意迄今而大昌始先父寢饋斯道垂四十年所授生徒甚夥燕趙好武之士多歸之余生不才有忝家學惟竊先人之餘緒以自存活清之季年在津任法政學校武術教員民國初復任京師清華學校教員當時津門之武士會京師之尚武學社皆推余為總教習即與同志磋商欲以武術強中國編纂教科書呈部立案頒行全國適值張堅白先生巡按兩粵余應其聘作嶺南之行議遂中輟丙辰返京稍稍得暇乃本聞於先子者一一筆記之擬成數篇并繪其圖以貢於好武術者為之初步他日進而上之再舉其精深變化者悉著於編或足以發明先子之傳以上報我國家惟高明鑒其區區之愚而不責其不文也則幸甚

民國九年十月深縣劉文華自序

Yue Wumu [Yue Fei] of the Song Dynasty was an expert in spear techniques, and during his time as an army commander, he put down his spear and used his fists in order to instruct his men. This organically became a method which in the future was seen as the genesis of the Xingyi boxing art.

Throughout the three dynasties of Jin, Yuan, and Ming, Yue's art had no name, until the Ming was switched to the Qing, in which Ji Jike of Pudong sought out teachers in the Zhongnan mountains, where he obtained Yue Fei's boxing manual and mastered his art.

Ji then taught it to Cao Jiwu of Qiupu county, Anhui, who studied the art for twelve years and then was made the provincial officer in charge of keeping order in Shaanxi, which became his life's work. He continued the art by teaching it to Dai Longbang. Dai taught his sons, Wenying and Wenxiong, as well as Guo Weihang and Li Feiyu.

The disciples of Li Feiyu, called Nengran, were: my father, Liu Qilan, as well as Guo Yunshen of Shen county [in Hebei], Bai Xiyuan of Naoyang [in Hebei], Li Taihe of Shen county, Che Yonghong [Yizhai] of Taigu [in Shanxi], He Yunheng of Taigu, Li Guangheng of Yuci [in Shanxi], Song Shirong of Beijing, Zhang Shude of Qizhou [in Hebei], and Liu Xiaolan of Gaoyang [in Hebei]. These are all unbroken lineages of Xingyi to this day, and now it is beginning to flourish.

My father taught this method to the end of his life, having taught for forty years. He had many followers, and martial aficionados throughout Hebei often came to him to become his students.

I was born without talent and unworthy of the knowledge he passed down to me. What he left behind I received without deserving, and so I take it upon myself to keep it alive.

In the final years of the Empire, I served as martial arts instructor in the law school in Tianjin. When the Republic was established, I then served as an instructor at Qinghua University. At that time, the Martial Arts Association of Tianjin and the Esteeming-the-Martial Society in Beijing both selected me to be overall instructor. Consulting with my comrades, we wanted martial arts to invigorate the nation, and so we have compiled textbooks to present their features and preserve a record, publishing and circulating them throughout the country.

Then Zhang Jianbai, governor of Guangdong and Guangxi, was to make a tour of inspection. I agreed to his invitation [to participate in the inspection] and made the trip with him. But it was cut short in 1916 and I

returned to Beijing with a piece of free time. So I worked on what I learned from my father, which I had taken down systematically in notes, by drafting several chapters and drawing pictures for them [which evidently were abandoned in favor of photos] to contribute as an introductory course for those who love martial arts. Eventually I progressed until I became an admirer of his profound ability and familiar enough with his writings to be almost adequate to expound on his teachings.

I do this as a service to my nation, though intellectuals may look upon it as something trivial and crass. As long as they do not reprove my being less literate than they are, I will be plenty happy.

– written by Liu Wenhua [Dianchen] of Shen county, Oct, 1920

形意拳術抉微目錄

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形意拳術抉微上卷

深縣 劉文華 著

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SELECTED SUBTLETIES OF XINGYI BOXING

(by Liu Wenhua [Dianchen] of Shen county,
proofread by his disciples Qi Jingtang and Liu Yikun)

PART ONE:

總論

“THE WHOLE”

總論者形意各項技術之總根柢也夫戰爭之道往往以白刃相加隻手抗敵為最後之勝利則武技一門實行軍之命脈也然武技種類甚多門分派別各是其是要言之大概分內外兩派外派之長不過練習腰腿靈活捉拿勾打封閉閃展騰挪跳躍諸法以遇敵制勝而其弊則在於虛招太多徒炫人耳目不切於實用惟內家拳法純本於先天按陰陽五行六合七疾八要諸法以成其技此則總根柢不能不先為培植也夫人非氣血不生氣血充足則精神健旺若先天氣虧後天即須補救補之之道要在充其氣養其血但培養氣血必先聚氣於丹田使丹田氣足然後內達於五臟外發於四肢再加以練習之功血脈貫通筋骨堅壯內外如一手腳相合動靜有常進退有法手不虛發發則必勝心不妄動動則必應正所謂睟然見於面盎於背施於四肢隨意所適得心應手以成百戰百勝之技者也以下將各項總要之事分別言之

Here we shall explain the fundamentals of the various skills of the art of Xingyi.

In warfare, typically blades are used, but empty-handed fighting is a last resort, and for that reason the practice of such martial skills is the lifeblood of the military. There is a great variety of martial skills, schools dividing into more schools, each with its set of essentials to discuss, but generally they divide into the two branches of internal and external.

The external branch's strong points are nothing more than flexibility training, grabbing and striking, blocking and dodging, jumping and leaping. If they do get the upper hand in a fight, their vice is a vacuous temptation to then overdo it, and so its followers are show-offs and it has nothing to do with reality. However, the methods of internal styles of boxing are purely based on what is innate.

This art is a matter of the passive and active aspects, the five elements, the six unions, the seven quicknesses,

the eight requirements – these are the methods which make up its skills. These therefore are the foundation of all of it, and so you have to cultivate them first.

If a person has no energy or blood, there is no life, but when the energy and blood are abundant, the spirit flourishes. If the innate energy is lacking, then the acquired energy must assist it. The method of assisting should lie in filling the energy and nourishing the blood. But to develop the energy and blood, you must first gather the energy in the elixir field. Once energy fills the elixir field, it then internally reaches to the five organs and externally expresses in the four limbs, further enhancing the practiced skill.

When the blood has good circulation, the physique will be strong. When inside and outside are as one, the hands and feet will unite with each other. When movement and stillness have a consistency, advancing and retreating will have a method. If the hands do not emptily express, then when they express they will surely win. If the mind does not move rashly, then when there is movement it will surely be the right movement. It is just as it is said [in *Mengzi*, chapter 7a, section 21] that [being filled with virtuous qualities] “clears the gaze, poises the back, and carries the limbs.” Following the intention to the right place, act with your hands according to what is in your mind, and you will have achieved the ability of “in a hundred battles having a hundred victories”.

Below, each of these essentials will be discussed individually.

第一章 丹田論

CHAPTER ONE: THE ELIXIR FIELD

丹田者陽元之本氣力之府也欲精技藝必健丹田欲健丹田尤必先練技藝二者固互為因果者也吾道皆知丹田為要矣顧先師有口授而少書傳後之學者究難明其所以然謹將受之吾師與廿年所體驗者略述之所謂欲精技藝必先健丹田者盖以丹田虧則氣不充氣不充則力不足彼五拳十二形空有架勢以之為顧法則如守者之城池空虛以之為打法則如戰者之兵馬羸弱故必於臨敵挫陣之際常若有一團氣力堅凝於腹臍之間倏然自腰而背而項直貫於頂當時眼作先鋒以觀之心作元師以謀之攢翻橫豎起落隨時而應用龍虎猴馬鷹熊變化而咸宜毫忽之間勝負立判此丹田充盈而技藝所以精也何謂欲健丹田必先練技藝釋之如下或曰丹田受之先天人所固有自足於內無待於外但能善自保養足矣何待於練竊謂不然凡人不溺色慾不喪腎精保養有方則元氣自充如是者亦可延年益壽然究不能將丹田之氣力發之為絕技也欲發之為絕技必自練始練之之法一在於聚一在於運聚者即八要中所謂舌頂齒叩穀道提三心並諸法也又必先去其隔膜如心肝脾肺腎之五關層層透過一無阻攔八要中之所謂五行要順也行之既久而後氣始可全會於丹田然聚之而不善運亦未能發為絕技必將會於丹田之氣力由背骨往上迴住於胸間充於腹盈於臟凝於兩肋冲於腦頂更兼素日所練之身體異常廉幹手足異常活動應敵之來而架勢即變應架勢之變而氣力隨之即到倏忽之間千變萬化有非言語所能形容者此所謂善運用也總其所以聚之運之者要在平日之勤練技藝非如求仙者之靜坐練丹也古之精於藝者以一人而敵無數之人其丹田之氣力不知如何充足究其所以然之故無一不自勤習技藝以練丹田始後之學者即丹田說而善領會之則可與入武道矣

The elixir field is the source of the active aspect, the mansion of energy and power. If you want to be proficient in the art, you must first strengthen your elixir field, and if you want to strengthen your elixir field, you must first practice the art. The back-and-forth of the two will solidify each other.

My art comes down to understanding the importance of the elixir field. When we consider past teachers, there was oral instruction passed down but few writings, and so for later generations of students it has been quite difficult to understand their reasoning. What I solemnly learned from my father and have practiced for twenty years I will describe briefly.

“If you want to be proficient in the art, you must first strengthen your elixir field.” This is because if your

elixir field is deficient, your energy will not be full. If your energy is not full, your power will not be sufficient, and those five elements and twelve animals will be but empty postures. In your defensive techniques, it would be like you are guarding a city wall against emptiness, and in your offensive techniques, it would be like you are an army defeating weaklings. Therefore, when facing an enemy and frustrating his formations, you must always be as if there is a ball of resolute energy within your lower abdomen. Energy suddenly goes from your waist, through your back and neck, and courses through straight to your headtop. At that moment, your eyes become a vanguard observing and your mind becomes a general strategizing. Drilling and overturning, horizontal and vertical, lifting and dropping – they are applied according to the situation. Dragon or tiger, monkey or horse, eagle & bear – they are transformed into as is appropriate. In a moment of the opponent’s slightest inattention, victory or defeat can be firmly discerned. This is the fullness of the elixir field resulting in the refining of skill.

“If you want to strengthen your elixir field, you must first practice the art.” Why is this so? I will explain. Some say the elixir field receives what is innate and inherent in the body, that there is enough within the self and nothing to wait for from outside [meaning specific practices or rituals are not required, not that there is no need for obvious requirements such as air, water, food]. You can still be good at sufficiently taking care of yourself, so why put it off until there is something to practice? Personally, I disagree with this. Sure, when people do not overindulge in sex, thereby not wasting their kidney essence, and take care of themselves properly, then vitality will be abundant. In this way you can promote longevity, but you will not actually be able to get energy from the elixir field to be expressed skillfully. If you want it to express skillfully, that is the point where practice must be begun.

The method of practice is half gathering [energy], half wielding [energy]. Gathering has to do with methods within the “eight requirements” [explained in the following chapter], such as: your tongue should prop up, your teeth should be closed together, your anus should be tucked in, and your “three centers” should be combined [The center of your headtop goes downward, the center of your foot goes upward, and the center of your hand withdraws.], and also you must send out your diaphragm. If energy can course through all of the five organs – heart, liver, spleen, lungs, kidneys – one after another without obstruction, then it will be fulfilling what is said within the eight requirements that “the five elements should be smooth”.

After doing this for a long time, the energy will begin to be able to fully collect in your elixir field. Although you are gathering, if you are not good at wielding, you will still not be able to express it skillfully. You must send energy collected in your elixir field upward from your lower back to dwell in your chest, fill your abdomen and organs, be concentrated at your ribs, and flush your brain. Additionally, in your ordinary practice, your body will be unusually upright and your hands and feet will be unusually maneuverable. When dealing with an opponent’s attack, your posture will be adaptive. Responding to the changes of your posture, the energy will go along with it and arrive in an instant. When your adaptiveness is beyond description, this is what it means to be good at wielding. And so gathering and wielding should be part of your hard work on a daily basis.

This art is not like those who sit in silent meditation to cultivate an elixir of immortality. Past experts in this art faced large groups of opponents alone. While we do not know how abundant was the energy in their elixir fields, surely they had it in mind and there was not one who did not diligently practice this art by training the elixir field from the start. Once we are discussing the elixir field with a good understanding, then we can gain access to the martial path.

CHAPTER TWO: TRAINING THE ENERGY

武技一道有形者為架勢無形者為氣力架勢者所以運用氣力也無氣力則架勢為無用故氣力為架勢之本然欲力之足必先求氣之充故氣又為力之本予論丹田曰聚曰運前已言及但練氣為吾道之要訣非前說所能盡用再詳細言之夫演藝者以八要為先八要者形意拳術之母也內以之練氣外以之演勢無論五拳十二形虛實變化起落攢翻皆不可須臾離之八要者何一內要提二三心要並三三意要連四五行要順五四稍要齊六心要暇七三尖要對八眼要毒也茲分論之如下

In martial techniques, what has shape is the postures and what has no shape is the energy and power. What the postures wield is energy and power, for without energy and power, the postures have no use. Therefore the energy and power is the foundation of the posture. But if you want the power to be sufficient, you must first seek for the energy to be full. Thus the energy is the basis of the power.

In the previous chapter, I mentioned gathering and wielding, which I have already gone over, but the secrets of my method of training the energy I have not yet discussed fully, so I will now describe the rest of it in detail.

The practitioner uses the “eight requirements” as the starting point. They are the beginning of the Xingyi boxing art. While internally training the energy and externally performing the posture, whether it be the five elements or twelve animals, the alternating between empty and full, lifting and dropping, drilling and overturning, you must never depart from the eight for an instant.

What are the eight requirements? 1. The inside should be lifted. 2. The three centers should combine. 3. The three intentions should be linked. 4. The five elements should be smooth. 5. The four tips should work in unison. 6. The mind should be leisurely. 7. The three structure points should align. 8. The eyes should be venomous. These will be individually explained below:

內要提者緊撮穀道提其氣使上聚於丹田復使聚於丹田之氣由背骨而直達於腦頂週流往返循環無端即譜所謂緊撮穀道內中提也

[1] The inside should be lifted:

Tuck in your anus to lift its energy up into the elixir field. The energy gathered there then goes from the spine straight to the headtop, then returns and then goes up again, circulating round and round endlessly. As it says in the Manual: “By tucking in the anus, the inside is lifted [energetically].”

三心要並者頂心往下腳心往上手心往回也三者所以使氣會於一處盖頂心不往下則上之氣不能入於丹田腳心不往上則下之氣不能收於丹田手心不往回則外之氣不能縮於丹田故必三心一並而氣始可歸於一也

[2] The three centers should combine:

The center of the headtop goes downward, the center of the foot goes upward, and the center of the hand withdraws. The three therefore make the energy gather into one place [i.e. the elixir field, which is the center between the three centers]. If the center of the headtop does not go downward, then the energy goes upward and cannot enter the elixir field. If the center of the foot does not go upward, then the energy goes downward and cannot gather in the elixir field. If the center of the hand does not withdraw, then the energy goes outward and cannot contract into the elixir field. Therefore the three centers must combine together, for only then can their energies return to being one.

三意要連者心意氣意力意三者連而為一即所謂內三合也此三者以心為謀主氣為元帥力為將士盖氣不充則力不足心雖有謀亦無所用故氣意練好而後可以外帥力意內應心意竊謂三意之連亦以氣為先也

[3] The three intentions should be linked:

The intentions of mind, energy, and power are linked into one. They are the three internal unions. These three use mind as the planner, energy as the commander, and power as the soldiers. If the energy is not abundant, the power will be insufficient, and even though the mind is scheming, nothing will be of any use. Therefore when the energy intention is trained well, then you can externally command the power intention,

corresponding internally with the mind intention. I would also say that the linking of the three intentions begins with the energy.

五行要順者外五行為五拳即劈崩炮攢橫是也內五行為五臟即心肝脾肺腎是也外五行之五拳變化應用各順其序則周中規折中矩氣力之所到而架勢即隨之架勢之所至而氣力即注之故氣力充則架勢為有用架勢練而氣力乃愈增至內五行之五臟即譜所云五行本是五道關無人把守自遮攔余初學技藝時頗學運氣如肩垂項豎齒叩舌頂內提等如法習之數日一作勢漸覺氣可至於心間然即周身倦怠四肢無力強習數日則氣漸覺稍往下行而又有周身倦怠之弊如是者數次而後始能一經作勢氣即直達丹田此即五行為五關之說非精習前進打破遮攔不能聚氣於丹田運氣於四肢為一氣充力足之武術家是五行要順者即所以順氣也

[4] The five elements should be smooth:

Externally the five elements are the five boxing techniques: chopping, crashing, drilling, blasting, and crossing. Internally the five elements are the five organs: heart, liver, stomach, lungs, and kidneys. The external five elements techniques change from one to another according to a smooth sequence. There is a pattern to the whole and rules for the changes. Where the energy and power goes, the posture follows, and where the posture goes, the energy and power concentrate. Therefore when the energy and power are full, the posture is useful, and by practicing the posture, the energy and power can be increased.

The Manual has this to say about the internal five element organs: “The five elements are basically five key pathways. If left unguarded, they will get blocked up.” When I began to learn these skills, I was inclined toward learning ways of moving energy around, such as the shoulders hanging, the neck straightening, the teeth being closed together, the tongue pressing up, the inside lifting, and so on. I practiced in this way doing a single posture for several days, and gradually the energy was able to reach to my solar plexus. I had tired my body out until my limbs were drained of strength. After training hard for several days, I gradually felt the energy slightly travelling downward, and again I was exhausted. After practicing like this several times, I started to be able to get the energy to go straight to my elixir field as soon as I got into a posture. This has to do with the five elements as five key junctures. [It seemed after the last passage from “the Manual” that he was going to discuss the five organs, but instead he seems to be saying he went through the above process with each of the five element boxing techniques as if they were five stages of an energy-training ordeal.]

By not ardently practicing, progress will be broken and impeded, and you will be unable to gather energy into the elixir field or wield energy in the four limbs. For the energy to be adequate for a martial artist, the five elements should be smooth, and you will thereby have smoothed energy.

四梢要齊者舌要頂齒要叩手指腳趾要扣毛孔要緊也夫舌頂上嚙則津液上注氣血流通兩齒緊叩則氣貫於骨髓手指腳趾內扣則氣注於筋毛孔緊則周身之氣聚而堅齊之云者即每一作勢時舌之頂齒之叩手脚趾之扣毛孔之緊一齊如法為之無先後遲速之分盖以四者有一缺點則氣散而力怠便不足以言技也

[5] The four tips should work in unison:

The tongue should prop up, the teeth should be closed together, the fingers and toes should curl in, and the pores should be tight. If the tongue presses up to the palate, then the saliva is concentrated and there is better circulation of energy. If the teeth are tightly closed together, the energy penetrates to the marrow. If the fingers and toes are curling inward, the energy is concentrated in the sinews. If the pores are tight, the energy of the whole body is gathered and strong. By “unison” is meant that when in each posture, if all of these four are working together in this way, there will be no parts [of the body] getting ahead of or falling behind any other parts, none going slower or faster. If any of these four is missing, the energy will be scattered and the power will be slackened, and then there will be little purpose in talking about technique.

心要暇者練時心中不惶不忙之謂也夫惶有恐懼之意忙有急遽之意一恐懼則氣必餒一急遽則氣必亂餒亂之時則手足無所措矣若素日無練習之功則內中虧虛遇事怯縮臨敵未有不恐懼不急遽而心暇逸者故心要暇實與練氣相表裏也

[6] The mind should be leisurely:

When practicing, there is to be no panic or haste within the mind. Panic leads to fear. Haste leads to stress. Scared, the energy will be discouraged. Stressed, the energy will be disorganized. When discouraged and disorganized, the hands and feet will be out of arrangement. If you are generally not practicing, then internally you will be deficient and empty, and when encountering opponents, you will be timid and recoiling. When facing an opponent, never be scared or stressed, but have instead a mind at ease. Therefore the leisurely mind and the training of the energy are the outer and inner aspects of each other.

三尖要對者鼻尖手尖腳尖相對也夫手尖不對鼻尖偏於左則右邊顧法空虛偏於右則左邊顧法空虛手與腳脚與鼻不對其弊亦同且三者如甚相偏斜則周身用力不均必不能團結如一而氣因之散慢頂心雖往下而氣不易下行脚心雖往上而氣不易上收手心雖往回而氣不易內縮此自然之理也故三尖不對實與練氣有大妨礙也

[7] The three structure points should align:

The nose, hands, and feet are to align with each other. If the hands are not aligned with the nose, then if you incline to the left, the right side will be empty, and if you incline to the right, the left side will be empty. If the hands with the feet or the feet with the nose are not aligned, the error is the same. If the three seem very aligned with each other, but when you incline diagonally the strength is not evenly placed throughout the body, they will surely be unable to be united into one and the energy will be scattered as a result. Even if the center of the headtop goes downward, the energy will not easily move downward. Even if the center of the foot goes upward, the energy will not easily gather upward. Even if the center of the hand withdraws, the energy will not easily contract inward. This is a natural principle. Therefore if the three structure points do not align, it will be a big obstruction to the training of the energy.

眼要毒夫眼似與練氣無甚關合不知毒有疾敏之意非元氣充盈者不能有此嘗謂吾輩技藝不獨武人宜習即文人亦宜習之盖每日練力則可以健身體練氣則可以長精神丹田凝聚五臟舒展此人之精神必靈活腦力必充足耳口鼻等官必能各盡其妙而目尤必神光炯然有芒射人誰謂眼之毒非氣為之哉

[8] The eyes should be venomous:

If the eyes do not seem to be very connected to the training of energy, you do not understand that venomousness has an intention of quick perception. One without abundant vitality will not be able to have this. Experience dictates that our skills are not something only soldiers should practice, civilians also should practice them. By training your strength everyday, you can invigorate your body, and by training your energy, you can develop your spirit. The elixir field will be concentrated and the five organs will be comfortable. For such a person, his spirit is sure to be nimble and his mind is sure to be quick. The orifice senses of hearing, tasting, and smelling will surely be able to be fully sensitive, but the eyes especially will surely be shining and bright, having a sharpness that shoots at the opponent. Who says the venom of the eyes is not energy?

際此弱肉强食之時東西各國皆注重技藝良以射擊之遠近全在器機之良窳而擊之中否則在持器械者之心力手力與眼力故氣力餒者觀測雖準而射擊之時心戰手搖即不能中的是則必賴平日練習之殷勤筋骨强健氣血充足內外如一方可以匡其弊也或曰氣行於內力現於外子言氣何如言力曰從外人觀之則力易見自我練之則氣易領會且氣力本為一體氣足則力可知矣或又曰子純言氣力不幾略架勢乎曰練勢必求氣充而練氣尤必先講架勢是氣勢二者互相為用者也然勢形於外有迹可尋氣運於內深微莫測故學者恒注意架勢而於氣之運行每多忽略吾於架勢之外獨於氣力再三致意者職是故耳

In such law-of-the-jungle moments, all creatures and countries emphasize their skills. The distance an archer can shoot depends entirely on the quality of the bow, but hitting the target depends entirely on the archer's strength of mind, hand, and eye. Thus for one whose energy and power are insufficient, he may have spied the target with precision, yet when the moment comes to shoot, his mind shivers and his hand shakes, and he is unable to hit the mark. It is then therefore crucial to give eager attention to your daily practice. When your body

is strengthened, your vitality abundant, and inside and out are as one, you can then rectify your errors.

You may say: “So energy moves inside and power manifests outside. You have discussed the energy. What about the power?” To which I say: “From the outside a person observes me and my power is easy to see, and because of my training, my energy is easy to understand. Furthermore, energy and power are basically one thing. When the energy is sufficient, the power can be known.”

You may also say: “You have been talking purely of energy and power. Can you not talk some about the postures?” To which I say: “When training the postures, you must first seek to make the energy full, but when training the energy, you must first discuss postures. This is because the energy and postures are applied together. Because the posture forms on the outside, it has signs which can be seen. Because the energy moves on the inside, it is profound, subtle, unobservable. Thus the student who consistently pays attention to the postures often neglects the moving of energy. Our outward posture lies solely in the energy and power, and that is why attention is to be continually devoted there.”

第三章 運動筋肉説

CHAPTER THREE: EXPLAINING THE MOVEMENT OF THE MUSCLES



- | left / right | |
|--------------|----|
| 1 | 25 |
| 2 | 4 |
| 3 | 3 |
| 9 | 5 |
| 12 | 8 |
| 13 | 18 |
| 14 | 17 |
| 15 | |



right / left	
24	1
26	6
27	2
3	3
2	28
10	7
12	11
18	19
21	20
22	23

一上肢筋

1. Muscles of the arms:

- (1) 伸手筋 extensor carpi
- (2) 二頭膊筋 biceps brachii
- (3) 三稜筋 deltoid
- (4) 僧帽筋 trapezius
- (5) 三頭膊筋 triceps brachii
- (6) 屈手筋 flexor carpi
- (7) 大胸筋 pectoralis major
- (8) 迴前圓筋 pronator teres

二軀幹筋

2. Muscles of the trunk:

- (9) 闊背筋 latissimus dorsi

- (10) 大鋸筋 serratus anterior
- (11) 直腹筋 rectus abdominis

三下肢筋

3. Muscles of the legs:

- (12) 大臀筋 gluteus maximus
- (13) 四大頭股筋 quadriceps femoris
- (14) 二頭股筋 biceps femoris [part of the hamstrings]
- (15) 二頭腓腸筋 gastrocnemius
- (16) 屈趾筋 flexor digitorum
- (17) 亞基里斯氏腱筋 Achilles tendon
- (18) 張股鞘筋 femoral sheath [This is clearly a mistake for 張闊筋 tensor fasciae latae, although the second image seems to indicate the iliotibial band. Or we could just simplify it to “abductor” to correspond with 20.]

- (19) 縫匠筋 sartorius
- (20) 內轉股筋 adductors
- (21) 直股筋 rectus femoris
- (22) 前脛骨筋 tibialis anterior
- (23) 伸趾筋 extensor digitorum
- (四) 頭筋

4. Muscles of the head:

- (24) 前頭筋 occipitofrontalis
- (25) 帽狀腱膜筋 galea aponeurotica
- (26) 眼輪匝筋 orbicularis oculi
- (27) 口輪匝筋 orbicularis oris
- (28) 闊頸筋 platysma

形意武術之運動與普通運動不同普通運動之用力只於一平面活動或只運動筋肉之一部故簡單明瞭易於領悟形意武術則不然全身之關節皆沿數運動軸以迴轉而其筋肉之收縮程度不張不弛務使各方面筋肉同時收縮無鬆緩者方為圓滿作到故進可以攻退可以守無隙可乘無瑕可摘也然全身筋肉甚多非分部言之難期詳盡故逐次分述如左

The exercise of the Xingyi martial art is not the same as ordinary exercise. Ordinary exercise works only one plane of movement or isolates only particular muscles, and is therefore simple, clear, and easy to understand. But the Xingyi boxing art is not so. The joints of the body follow a pattern of several actions of rotation, and the muscles are contracted to the point that they are neither stretched nor limp, making the muscles on every side [for instance the biceps and triceps] contract at the same time, and when there is no slackening there is then a complete effect. Therefore in advancing you can attack and in retreating you can defend with no gap to exploit or flaw to locate.

Since there are so many muscles in the body, it is difficult to discuss them unless by groupings, therefore they are described below in sections. [Alas, only a general overview is supplied by describing the muscular activity specifically for holding the basic stance and thereby the posture of the chopping technique. To have such descriptions for all of the various movements and techniques would have been fascinating but would have required a far greater labor and made Liu’s book many times thicker.]

甲頭部

眼宜由前頭筋之收縮而擴張眼孔然後由眼輪匝筋收縮緊張眼瞼則凝眸諦視絕無顫動之慮口宜由口輪匝筋收縮向內閉鎖口吻牙則緊叩舌用力貼著口盖微捲向後若此則頰部顏面下腭諸部之皮膚皆緊張矣頸則由闊頸筋之收縮擴張頸

部皮面更依項部深處後大小直頭筋之作用及前述口部之協力使頭部挺直帽狀腱膜前後緊張更因兩肩下垂之力延展頸部面積

A. The Head:

As for the eyes, the contracting of the occipitofrontalis widens the orifice of the eye, then the contracting of the orbicularis oculi rouses the eyelids. [When they are open sufficiently] to stare with scrutiny, there will then be no problem at all of [the stance] wobbling.

The mouth should, from the inward contracting of the orbicularis oris, be fully closed so the teeth are touching. The tongue puts its energy into touching the upper palate and is slightly rolled to the rear. If this is the case, the skin of the cheeks, face, and lower jaw will be roused.

As for the neck, the contracting of the platysma extends the skin at the nape of the neck. The action of the major and minor “head straightening muscles” [rectus capitus], in tandem with the action of the muscles of the mouth, make the head erect and rouse the galea aponeurotica, causing the strength of the shoulders hanging down to further expand the surface area of the neck.

乙 胴部

肩胛宜極力下垂更因前大鋸筋之收縮上掣肋骨以拓張胸廓同時大胸筋僧帽筋前後牽引肩部使固定不移臀部用力下垂下腹筋肉掣骨盤於前下方大臀筋亦用力收縮成外轉大腿之勢肛門括約筋亦縮小肛門使向內上方腰部宜用方形腰筋及橫隔膜收縮之力反張脊柱下部使上身重點落於骨盤正中線上

B. The Torso:

The shoulder blades should put all their energy into hanging down, further causing the contracting of the forward serratus muscles to pull up the ribs and expand the rib cage. At the same time, the pectorals in front and trapezoids behind pull the shoulders into place, making them stable and firm.

The buttocks put their energy into hanging down and the lower abs pull the pelvis forward below, while the glutes put their energy into contracting to make a dynamic of turning the thighs outward, the anal sphincter also contracting the anus to make it go inward and upward.

The waist should use the lumbar muscles and contract the diaphragm to lengthen the lower spine, making the upper body’s center of weight be lowered in a centered line over the pelvis.

丙 四肢部

（一）上肢基部宜用力內轉二頭膊筋與三頭膊筋平均收縮俾前後相抵抗肘向體中線扭轉前膊與上膊常成九十至一百七十度之角並因迴前圓筋之收縮使腕部側立手則由深淺屈指筋之收縮依次屈各指俾拇指與食指成半圓形並使拇指基部與小指基部極相接近俾小指亦與他指平均用力（二）下肢大腿內面之內轉股筋縫匠筋向內牽掣膝關節大中小諸臀筋亦收縮俾大腿有外轉之勢四頭二頭股筋亦同時收縮俾下腿與大腿成百五十度之角前後保持平均態度下腿在前者後面之二頭腓腸筋與深層之比目魚筋相伴收縮使脚跟與下腿後面有相接近之勢在後之腿更因二頭股筋用力收縮及屈趾筋之作用使膝關節屈向前內方而兩腳皆宜四面向下用力使體重平均集於兩腳之中心兩腳之方向常成四十五度惟龍形九十度之角後足之內踝與前足之後跟須在一直線內此全身用力之大概情形也然各部筋肉縱橫交互關係複雜紛紜委曲殆有不可以言喻者心悟神會以盡精微則存諸其人矣

C. The Four Limbs:

1. As for the arm, the shoulder should put its energy into turning inward, the biceps and triceps equally contract to counter-resist each other, the elbow is rotated in toward the body’s centerline, the forearm and the upper arm stay at an angle between ninety and a hundred seventy degrees [Below 90 is collapsing. Above 170 is overextending.], and the contracting of the round pronator causes the wrist to stand sideways.

As for the hand, the degree of contraction in the finger flexors is appropriate to each finger so that the thumb and forefinger make a semicircle, also causing the base of the thumb and the base of the little finger to be very near to each other so that the little finger has an equal exertion with the rest of the fingers.

2. As for the upper leg, the adductors and sartorius draw the knee inward while each of the glutes – maximus, medius, minimus – contract so that the thighs have a dynamic of turning outward. The quads and hams contract in unison so that the lower leg and the upper leg make an angle of a hundred and fifty degrees, front leg and rear leg maintaining the same look.

As for the forward lower leg, the gastrocnemius and soleus [the obvious and deeper calf muscles] contract, causing the heel and the back of the lower leg to have a dynamic of drawing close to each other.

As for the rear lower leg, the hamstring contraction and the action of the foot flexors make the knee bend forward and inward, but both feet should work to have all edges down. Let the body weight to be placed equally between both feet. There is always a forty-five degree angle between the feet, except during the dragon technique, in which they are at a ninety degree angle to each other. The inside of the rear ankle must be in a straight line with the front heel.

These are but the general situations for the exertions of the whole body, for the criss-crossing interrelationships of each of the muscles are far too complex to explain here. Once you have a profound understanding, all of this will be a part of your body. [i.e. Through conscientiously experiencing it, this particular kind of muscular behavior will become second nature to you.]

運動氣血通貫全身使筋肉漲露之圖

The movement of energy and blood coursing through the whole body causes the muscles to noticeably swell, as in the photo:



第四章 六合論

CHAPTER FOUR: THE SIX UNIONS

吾嘗言夫丹田矣丹田盈而後藝精更詳夫練氣矣練氣足而丹田益充此皆得之于內而應之于外者六合與七疾必不可不講矣七疾姑于下論之所謂六合者手與足合肘與膝合肩與胯合是為外三合心與意合意與氣合氣與力合是為內三合內外相關統之曰六合譜云手去脚不去則罔然脚去手不去亦罔然又曰上法須要先上身手脚齊到才為真又曰手與脚合多一力又曰脚打跣意莫留情消息全憑後足蹬讀此可見手足相關之意蓋演藝時手一伸肩摧肘肘摧手足一進胯摧膝膝摧足手足也肘膝也肩膀也其各點皆遙遙相對肩肘手在於上胯膝足在於下而人之一身下猶為上之本譬諸大樹腿其根也故胯一動而肩隨之膝一進而肘隨之足一趨而手隨之於是乎合演藝時身法最貴乎整上下連而為一無前仰後合先後錯

亂之病是為整苟將整字作到真有撼山易撼岳家軍難之勢然四肢之動果何所主使乎人莫不知其為心心之動是為意意有去意來意攻意守意之別原之於心動之於意故曰心意須相合否則主宰者不力手足即不聽指揮而耳目無所施其聰明矣意之所發謂之氣氣之所使任乎意相關相生故須曰合然當進退騰挪之時固曰以心意主宰之以氣行使之然氣之表見者力也力借以表見者四肢也吾人忌任氣特就行事而言即吾輩武人猝遇事變亦不可胡亂使氣若如去頭蒼蠅瞎懵瞎衝行見其心惶意亂而力無所用手足失其所措敵人乃可乘隙而入必敗無疑也故心與意合意與氣合而氣與力猶須相合蓋合不合全視氣如何也按氣有督摧之功力有取捨之能故有氣方能有力練武者苟捨其氣則無須其力矣吾輩武人培養丹田積精蓄銳一旦有事應敵之來心意一動手足相應肩胯相合肘膝隨之而到而週身之氣不運自運不聚自聚內外如一成其六合一團凝氣精神飽滿聳然巍然如泰山之不可推移而身法既整而活是則全恃平日練習有素非只就交手而言也

I have already discussed the elixir field. When your elixir field is full, then your skill will be proficient. I have also gone into detail about training the energy. With sufficient training of the energy, the fullness of your elixir field will be increased. Both of these are things obtained inwardly and then expressed outwardly. The six unions and the seven quicknesses must also be discussed. The seven quicknesses will be discussed in the following chapter. The six unions are: hand united with foot, elbow united with knee, shoulder united with hip – these being the three external unions – and mind united with intent, intent united with energy, energy united with power – these being the three internal unions. As internal and external are interrelated, together they are called the six unions.

The Manual says: “If the hand goes but the foot does not go, this is wrong. If the foot goes but the hand does not go, this is also wrong.” It also says: “A technique in the upper plane must begin with the upper body, but it is the hands and feet arriving in unison that makes it work.” And also says: “With hand and foot united, there will be more power.” And also says: “The foot strikes with a stomping intention and without mercy. Success depends entirely on the pressing down of the rear foot.” You can see here the idea of the interrelation of hand and foot.

When practicing, your hand extends with your shoulder urging your elbow and your elbow urging your hand, and your foot advances with your hip urging your knee and your knee urging your foot. Hand goes with foot, elbow goes with knee, and shoulder goes with hip, though each point be at a distance from each other. Shoulder, elbow, and hand are above, and hip, knee, and foot are below, and for your whole body, below is still the basis of above. Comparing it to a tree, the legs are the roots. Therefore when your hip moves, your shoulder moves along with it, when your knee advances, your elbow advances along with it, and when your foot hastens, your hand hastens along with it.

Thus when the skill is performed cooperatively, your whole body will be at its best: a whole. When your upper and lower body are coordinating as one, they will be without the errors of leaning forward or back, of one being ahead of or behind the other – they will be a whole. If you reach this state, you will truly have a condition of shaking mountains with ease and giving Yue Fei’s Invincible Army a hard time. But the movement of the limbs is the result of what? Everyone knows it is the mind.

The movement of the mind is the intention. There are intentions of coming and going, attacking and defending. The source is the mind. The movement lies in the intention. Therefore your mind and intention must merge with each other, otherwise the commander [i.e. your mind] will have no power. If your hands and feet do not listen to the commands, the intelligence gathered by your ears and eyes will be wasted. What the intention expresses is energy. What the energy does depends on the intention. They are interrelated and generate each other, therefore they have to be said to be united. Then when you are advancing and retreating quickly, truly it is to be said that mind and intention are commanding and the energy is moving as a result.

The energy manifests as power, and the power is revealed in your limbs. We beware of making use of energy, especially in matters of behavior, and when we as warriors encounter an emergency, we must not carelessly use our energy, for that would be like when a fly buzzes around your head and you fumble around trying to swat at it

until you end up hitting yourself. It will be spotted that you are in state of flustered agitation, that your power will be useless, that your hands and feet have lost their cohesion, and so the opponent will take advantage of the opportunity and attack, and you will assuredly be defeated.

Therefore mind and intention are to be united with each other, intention and energy are to be united with each other, and the energy and the power must likewise be united with each other. Whether or not they unite is entirely up to the energy, because the energy has the task of directing and the power has the capacity to be directed. Therefore when there is energy, there will be power. When training in martial arts, if you neglect energy, then you need not be concerned about power [because you will have none].

If we as warriors develop our elixir fields, saving our essence and storing up our strength, then one day when we happen to face an opponent, the mind and intent will move as one, the hands and feet will correspond to each other, the shoulders and hips will unite with each other, the elbows and knees will follow each other, and the point will be reached that the whole body's energy will move without moving and gather without gathering. Inside and outside will be as one, complete in their six unions, a single sphere of concentrated energy. The spirit will be full, rising majestically as if able to shift Mt. Tai. When the whole body acts as a whole, there will be nimbleness. Attaining this depends completely on daily practice and not just on talking about fighting.

第五章 七疾論

CHAPTER FIVE: THE SEVEN QUICKNESSES

七疾者眼要疾手要疾脚要疾意要疾出勢要疾進退要疾身法要疾也習拳者具此七疾方能完全制勝所謂縱橫往來目不及瞬有如生龍活虎令人不可捉摸者惟恃此耳

The seven quicknesses are: the eyes, hands, feet, intention, posture, advancing & retreating, and the whole-body method. When practicing the boxing, once you possess all seven you will assuredly get the upper hand. For instance, it is said that in crissing and crossing, coming and going, if your eyes miss the moment, then despite your own vigor you will have caused the opponent to become unfathomable to you, hence...

一眼要疾眼為心之苗目察敵情達之於心然後能應敵變化取勝成功然交手之時瞬息萬變眼不疾即不能察其動靜識其變化焉能出奇制勝哉譜云心為元帥眼為先鋒蓋言心之變動均恃眼之遲疾然則眼之疾實練藝者之必要也

1. The eyes should be quick:

The eyes are the sprouts of the mind. With your eyes sending observations on the opponent's situation to your mind, you can then respond to the opponent's changes and win successfully. In a fight, the changes are blindingly fast. If your eyes are not quick you cannot observe his movements or recognize his adjustments. How then can you take him by surprise and defeat him? The Manual says: "The mind is the commander. The eyes are the vanguard." As for your mind's changes, they all depend on the speed of your eyes. Thus quickness of eye is truly necessary for one training in the art.

二手要疾手者人之羽翼也凡捍蔽進攻無不賴之但交手之道全恃遲速遲者負速者勝理之自然故俗云眼明手快有勝無敗譜云手起如箭落如風追風趕月不放鬆亦謂手法敏疾乘其無備而攻之出其不意而取之不怕其身大力猛一動而即敗也

2. The hands should be quick:

The hands are the body's helpers [The term also means "wings", enhancing the image of quickness.]. They protect or attack, and can always be relied upon. But in methods of fighting, it is entirely a matter of slowness and quickness. Slow loses, fast wins. This principle is obvious. Therefore there is this common saying: "With

eyes sharp and hands fast, there is victory and not defeat.” The Manual says: “The hand lifts like an arrow and drops like the wind, chasing the wind and pursuing the moon without letting up.” It also says this on the quickness of the hand techniques: “Attack where he is unprepared and appear where he does not expect. Do not fear his vigor and fierceness, for with but a move he is defeated.”

三脚要疾脚者身體之基也脚立穩則身穩脚前進則身隨之形意拳中渾身力整無一處偏重脚進身進直搶敵人之位則彼自仆譜云手與脚合多一力又云脚打跣意莫容情消息全憑後足蹬脚踏中門搶他位就是神手也難防又曰脚打七分手打三由是觀之脚之疾更當疾於手之疾也

3. The feet should be quick:

The feet are the body’s base. When your feet stand stable, your body is stable. When your feet advance, your body advances along with them. In Xingyi Boxing, the whole body has strength throughout, without a single place that is emphasized more than the rest. When your feet advance, your body advances. Go straight in to snatch the opponent’s position and he will tumble himself down. The Manual says: “With hand and foot united, there is more power.” It also says: “The foot strikes with a stomping intention and without mercy. Success depends entirely on the pressing down of the rear foot. The foot stamps through the doorway, snatching the position. When sending out spirited hand techniques, it is difficult to defend against.” It also says: “The feet are seventy percent of the attack, the hands thirty percent of the attack [i.e. When punching, your body strikes as a whole, 70% of the power coming from your legs, only 30% coming from your arms.].” From this it can be seen that the quicker your feet are, the quicker your hands will be.

四意要疾意者體之帥也前言眼有監察之精手有撥轉之能脚有行逞之功然其遲速緊慢均惟意之適從所謂立意一疾眼與手脚均得其要領故眼之明察秋毫意使之也手出不空回拳之精意使之也脚之捷亦意使之捷也然則意可不疾乎

4. The intention should be quick:

The intention is the commander of the body. The preceding words have been on the eyes being good at observing, the hands being capable at maneuvering, and the feet being skillful at travelling. But their slowness or speed, urgency or laxity, are all merely due to the intention going to them. And so it is said that if you establish the intention of being quick, your eyes, hands, and feet will all be likewise. Therefore when your eyes observe the smallest detail, it is your intention that makes it so. When your hands go out and do not return “empty-handed”, your boxing is proficient, and it is your intention that makes it so. When your feet are agile, again it is your intention that causes them to be agile. These being the case, can the intention not be quick?

五出勢要疾夫存乎內者為意現乎外者為勢意既疾矣出勢更不可不疾也事變當前必勢隨意生隨機應變令敵人迅雷不及掩耳張皇失錯無對待之策方能制勝若意變甚速而勢疾不足以隨之則應對乖張其敗必矣故意勢相合成功可決意疾勢緩必負無疑習技者可不加之意乎

5. The posture should be quick:

What is kept inside is the intention. What is shown outside is the posture. If your intention is quick, your posture will come out even quicker. When a situation faces you, it must be that your posture goes along with your intention so you can act according to the circumstances. Cause him to be surprised as if by thunder that is so quick he cannot cover his ears. He will be flustered and make mistakes, have no way to deal with you, and then you can subdue him. If your intention changes very fast but your posture does not comply with it quickly enough, then the response will be wrong and you will surely lose. Therefore with intention and posture merged together, victory can be determined. But if the intention is quick and the posture is tardy, you will surely lose. For the practitioner of these skills, can intention not be given attention?

六進退要疾此節所論乃縱橫往來進退反側之法也當進則進竭其力而直前當退則退領其氣而回轉至進退之宜則須察乎敵人之強弱強則避之宜以智取弱則攻之可以力敵要在速進速退不使敵人得乘其隙所謂高低隨時縱橫因勢者是也

6. Advancing and retreating should be quick:

This section refers to methods of crissing and crossing, coming and going, advancing and retreating, twisting and turning. When it is time to advance, advance. Bolster your power and go straight ahead. When it is time to retreat, retreat. Command your energy and withdraw. To get advancing and retreating right, you must examine the opponent’s strengths and weaknesses. For where he is strong, you should use strategy. For where he is weak, go ahead and overpower him. The point is that rapid advancing and rapid retreating will not allow the opponent to take advantage of your gaps. And so go high or low as the time requires, and criss and cross according to the situation.

七身法要疾形意武術中凡五行六合七疾八要十二形象等法皆以身法為本譜云身如弩弓拳如箭又云上法須要先上手腳齊到方為真故身法者形意拳術之本也搖膀活胯週身輾轉側身而進不可前俯後仰左歪右邪進則直出退則直落尤必手與足合肘與膝合肩與胯合（即外三合）務使其週身團結上下如一雖進退亦不能破散故必作到疾而不散而身法之疾乃見完成不特速勝遲負之空理而已也

7. The whole body should be quick:

In the martial art of Xingyi, the five elements, six unions, seven quicknesses, eight requirements, twelve animals, and so on, all use the whole-body method as their foundation. The Manual says: “Body like a crossbow, fist like a bolt.” It also says: “A technique in the upper plane must begin with the upper body, but it is the hands and feet arriving in unison that makes it work.” Therefore the whole-body method is the basis of the Xingyi boxing art. Row with your arms, working your hips, and roll with your whole body. Twist with your torso and advance, but you must not lean forward or back, or lean to either side. When advancing, come straight out. When retreating, drop straight down. It especially must be that your hands and feet are united, your elbows and knees are united, and your shoulders and hips are united (the three external unions), so as to ensure your whole body is integrated. Your body is as one above and below, but also cannot be in disarray when moving forward or back. Therefore it must be done quickly but not sloppily. When the whole body is quick, then you will see things working out, and “fast wins while slow loses” will not be just a hollow principle.

第六章 起落攢翻橫豎辨

CHAPTER SIX: DISTINGUISHING LIFTING & DROPPING, DRILLING & OVERTURNING, HORIZONTAL & VERTICAL

按五拳十二形之起落攢翻橫豎數字學者最易模糊即教者亦未易明白指示蓋一手倏忽之間而六字皆備焉譜云起橫不見橫落順不見順又云起無形落無踪言神乎技者之巧妙無踪受之者與觀之者俱不能知其所以然也然使學者於初學時即不辨其孰為起落孰為攢翻孰為橫豎則用力從何處著手心又從何處領會此等處教人者亟須辨之竊謂手之一動為起由動而直上出為攢攢之後腕稍扭為橫由扭而使手之虎口朝上時為翻既至虎口完全朝上則為豎矣至豎而近於落矣然又未必能遽落也或離敵稍遠再以手前去而逼之此前出之時即為順譜中攢翻橫豎起落之外又有落順不見順之順字即此也及乎學者既精誠有神乎其神不可捉模之處惟初學時則不可不逐條分別詳細言之耳如譜云束身而起藏身而落此即一身之伸縮變化而言也起如風落如箭打倒還嫌慢又即一身與手足擊人而並言之也又云不攢不翻一寸為先蓋敵已臨身時機迫促無暇攢翻且不及換步則將何以攻之乎曰在手直出然但手直出周身之力又恐不整故以寸步為先寸步者即後足一蹬前足直去驚起四稍如此則渾身抖擻之力全注於不攢不翻之手敵人始能仰臥數武之外以上皆順字之效也 In the techniques of the five elements and twelve animals, “lifting” and “dropping”, “drilling” and “overturning”, and “horizontal” and “vertical” are the easiest terms for the student to be confused by, and for teachers also they are not easy to understand and teach, for in but a swift gesture of the hand, all six terms are completed.

The Manual says: “In lifting there is a horizontal aspect, but it is invisible [because it appears to be only

upward]. In dropping there is a vertical aspect, but it is invisible [because it appears to be only forward].” It also says: “It lifts without a shape and drops without a trace.” This describes how one with miraculous skill is unfathomable. Neither the receiver of his techniques nor an observer can understand what is going on. But when teaching a beginner, if there is no distinguishing of what lifting and dropping means, of what drilling and overturning means, and of what horizontal and vertical means, then what are his techniques supposed to get their power from, and what also is his mind supposed to get its understanding from? These are things teachers urgently need to understand. This is how I would describe it [What follows is a description of the minute stages of the chopping technique.]:

[1] The beginning of your hand’s movement is “lifting”.

[2] Then it comes out straight upward, which is “drilling”.

[3] After drilling, your wrist slightly twists, which is an action occurring in a “horizontal” manner.

[4] The twisting causes the tiger’s mouth of your hand to face upward, which is the “overturning”.

[5] When the tiger’s mouth gets to the point that it is fully facing upward, it is now “vertical”.

[6] Once vertical, it [your hand] is right on the cusp of “dropping”. But it is not necessary to drop it rapidly, for the opponent may be separated from you by some slight distance, in which case close on him by sending your hand out forward [“dropping” it forward]. In this forward action is the “vertical” action [as opposed to vertical in the sense of a position (tiger’s mouth fully upward)].

In the Manual, beyond “drilling”, “overturning”, “horizontal”, “vertical” [position], “lifting”, “dropping”, it also says: “In dropping there is a vertical aspect, but it is invisible.” In this phrase is used that term meaning “to move vertically” [The word also means “following”. In this “vertical” movement, the action of “dropping” is both following gravity downward and following the opponent forward.].

The student who has mastered this makes these things appear miraculous and unfathomable. Only the beginner has to go through these things one at a time as separate things addressed in minute detail. For instance, the Manual says: “Bind the torso when lifting. Hide the torso when dropping.” This is about your body’s alternations between expanding and contracting. “It lifts like the wind and drops like an arrow. Knock him down, beware of being too slow.” This is about your torso, hands, and feet striking the opponent as one.

It also says: “Neither drill nor overturn without first a small [step].” When the opponent is already upon you, at that moment you are compelled to act. When there is no time to drill and overturn, or to switch feet, then how can you attack? By sending your hand straight out [i.e. If you do not have time to complete the chopping technique, you must perform the crashing technique.]. But in sending your hand straight out, beware against not using the power of your whole body, and for that reason you are to initiate with a small step. Your rear foot then steps straight toward your front foot, [with a stomp] shaking your four limbs. If this is done, the power of your whole body will be roused and concentrated into your hand which is now neither drilling nor overturning. The opponent beginning to frequently lie down notwithstanding, all of this has to do with the effects of the term meaning “to move vertically”.

第七章 樁法

CHAPTER SEVEN: STANCE METHOD



目向前視

The eyes look forward.

身斜四十五度

The torso is at a forty-five degree angle.

前膊約一百七十度

The front arm is at about a hundred and seventy degree angle [forearm in relation to upper arm].

後膊約百十度

The rear arm is at about a hundred and ten degree angle [forearm in relation to upper arm].

兩腿約一百五十度

The legs are at about a hundred and fifty degree angle. [lower leg in relation to upper leg].

前脚直

The front foot is straight.

後脚斜四十五度

The back foot is at a forty-five degree angle.

前手與心平

The front hand is at chest level.

後手與臍平

The back hand is at navel level.

兩肩平

The shoulders are level.

樁法必要

Requirements During Standing:

頭頂

The head presses up.

項豎

The neck is straight.

肩垂

The shoulders hang.

抱胯

Wrap the hips.

前膊裹肘

The forearms bind the elbows.

提膝

Lift the knees.

提肛

Tuck in the anus.

手心回縮

The centers of the hands are shrunk in.

形意拳術抉微下卷

SELECTED SUBTLETIES OF XINGYI BOXING

PART TWO:

分論

“THE PARTS”

總論言其根底分論言其運用如練氣之功不於身手各處發揮之何以見其充盈剛大之妙曰五行拳曰十二形拳由拳而推之劍與槍皆丹田之氣凝聚而運用之者也學者逐式學之實體其六方團聚之功亦庶乎其可以進矣

In covering its whole, we discussed foundation. Now elaborating on its parts, we will discuss function. If when training the energy, it is not developed in body, hand, and every other part, how will you experience the wonders of its fullness, solidity, and greatness? There is the Five Element Boxing and the Twelve Animal Boxing. From the boxing, advance to the sword and spear. Always the energy in the elixir field is concentrated and applied. Once you have solidly learned each of the postures, and when the skill of the “six directions united” [the six directions later explained as up and down, forward and back, inward and outward – similar to the usage of the term “six unions” in the *Book of Zhuangzi* (chapters 2, 11, 22, 24, 25) as north, south, east, west, up, down, meaning the whole world] is nearly there, you can be considered to have progressed.

第一章

CHAPTER ONE: [BOXING]

第一節 五行拳論

SECTION ONE: FIVE ELEMENT BOXING

五行者金木水火土也在五臟為心肝脾肺腎在形意武術則劈崩攢炮橫也五行配五臟五臟配五拳故習五拳即所以養五臟然人以心為主以氣為用以丹田為根本丹田足則腎水足精神旺心氣足則腦力堅神經敏肺臟足氣必充肝臟足力必猛脾臟充盈身體必健故五行拳內養五臟補腦力保丹田外强筋骨捷手足便耳目奧妙無窮裨益匪淺習久自能知之也茲分論之如下

The five elements are metal, wood, water, fire, and earth. In the five organs, they are the heart, liver, stomach, lungs, and kidneys. In the Xingyi martial art, they are the techniques of chopping, crashing, drilling, blasting, and crossing. The five elements match the five organs. The five organs match the five techniques. Therefore

practicing the five techniques nourishes the five organs in the body. The mind is the ruler, the energy is the servant, and the elixir field is the root. When the elixir field is full, the kidney’s water energy is full and the spirit flourishes. When the heart energy is full, the brain is strong and the nerves are quick. When the lung energy is full, all the energy will be charged. When the liver energy is full, the strength will be fierce. When the spleen energy is full, the body will be healthy. Therefore the five element boxing inwardly nourishes the five organs, strengthens the brain, and protects the elixir field, and outwardly strengthens the sinews and bones, quickens the hands and feet, and improves the ears and eyes. Its marvels are limitless and its benefits are not shallow. If you practice it for a long time, you will be able to understand. These things will be discussed individually below.

口令副

The commands:

立定 勢如第一圖 無論何種拳術均以此為第一步

“Stand at attention!” The posture is as in the photo below, and regardless of which boxing technique, this is always the initial stance.



開勢 勢如第二第三圖 無論何種拳術均以此為開式

“Begin!” The movement is as in the two photos below, and regardless of which boxing technique, this will always be the beginning posture.





一劈拳

1. CHOPPING

劈拳屬金取其鋒利之意也其氣發於肺臟筋稍用力則肺臟舒故劈拳可以養肺用功時右手陽拳從前心處攢出上與鼻齊曲至百十度左手從右手上攢出然後放掌落下曲約百七十度與左足齊進右手撤回肋下與臍平但不得過胯後前手與心平

The chopping technique corresponds to the element of metal. Its intention is to have a sharp edge. Its energy is expressed from the lungs. When your sinews put forth effort, your lungs will then be made comfortable.

Therefore the chopping technique can nurture the lungs. Practice method:

[1] Your right hand becomes a fist, center of the fist facing upward, and goes from in front of your solar plexus, drilling out upward to nose level, arm bent to an angle of a hundred and ten degrees. Your left hand drills out from over your right hand, then releases into a palm and comes down with the arm bent to an angle of a hundred and seventy degrees while your left foot advances, your right hand withdrawing to be below your ribs at navel level but not going behind your hip. Your front hand is at solar plexus level.



左手攢右手亦如之

[2] Your left hand then drills upward and your right hand performs as your left hand has done [in the previous photo].



頭向上頂下顎要無形向前用力兩足抓地兩手如抓物四肢用力平均作四平式手之虎口作半圓形四指稍炸兩手出入自前心處經過蓋取其兩手護心兩肘護肋目向前直視口須微閉舌頂上嚙使元氣不散口不乾齒叩肩垂則氣下行身勢不前俯不後仰不左斜不右歪直出直入手動足隨循環不已此拳剛中有柔柔中有剛功久而後有成非易為也

Your head presses up and your lower jaw disappears [pulls back as a result of the head pressing up]. With a forward exertion, your feet grab the ground and your hands seem to be grabbing something. Your four limbs use strength evenly, making a “four-level” posture. The tiger’s mouths of your hands make semicircles. Your four limbs slightly inflate [meaning they seem to spread out by way of bending in every joint]. Your hands come and go in front of your solar plexus area and their movement goes through the area to keep it protected. Your elbows protect your ribs. Your eyes look straight ahead. Your mouth must be slightly closed and your tongue touches the upper palate, keeping your primordial energy from dissipating and your mouth from drying. Your teeth are closed together. Your shoulders hang and so the energy goes down. Your torso does not lean forward or back, or lean to either side. Go straight out and straight in. When your hands move, your feet follow. The movement cycles endlessly. In this boxing technique, within hardness there is softness and within softness there is hardness. If you work at it for a long time, you will be successful, but it will not be easy.

二崩拳

2. CRASHING

崩拳屬木而金克木故劈拳破崩拳崩拳似箭以其直而速也其氣發於肝臟骨節用力則肝臟舒故崩拳可以養肝練此拳時以劈拳開勢然後兩手齊握右手平直向前打出虎口朝上左足進步與之相顧同時左拳順胯撤回至肋下手心朝上

The crashing technique corresponds to the element of wood. But metal overcomes wood [as in an axe chopping], therefore the chopping technique defeats the crashing technique. The crashing technique is like an arrow, for it is direct and fast. Its energy is expressed from the liver. When your joints put forth effort, your liver will then be made comfortable. Therefore the crashing technique can nurture the liver. Practice method:

Use the chopping technique as the beginning posture. [1] Then both hands grasp into fists in unison. Your right hand goes straight forward with a level strike, tiger’s mouth facing up, and your left foot advances along with it. At the same time, your left fist goes along with [the action of] your hips and withdraws below your ribs, the center of the hand facing upward.



再使左拳打出右拳順胯撤回兩拳出入均是左足在前

[2] Then make your left hand strike out as your right fist goes along with [the action of] your hips and withdraws. While both fists come and go, your left foot is always forward.



如此則肩膀相合無限功用連接不斷前進不息如欲後轉則無論左右拳在前均向右轉作龍形勢蓋因左腿在前左轉不便故也此拳貴直貴速宜猛不宜遲手足如一譜云出洞入洞緊隨身兩手不離身手脚去快似風疾上更加疾打倒還嫌遲所以明其貴直貴速也若其應用之妙則功久者自知之

If you do it in this way, your shoulders and hips will be united with each other. There is no limit [as to how many repetitions] to practice, but do it continuously without pausing, advancing unceasingly. When you want to turn around, then regardless of which fist is forward, turn around to the right and make the dragon posture [explained at the beginning of the twelve animals section]. Because your left leg is in front, turning to the left is not convenient. This technique values directness and speed. It should be sudden and not slow in your hands and feet. It is like the Manual says: “When exiting and entering the cave [i.e. alternating punches – as right goes out (exits), left comes back (enters), and vice versa], tightly coordinate with the torso. The hands do not leave the torso [i.e. move independently of]. Hands and feet go out fast as wind. To the urgency is added more urgency. Knock him down, beware of being too slow.” Therefore it clearly values directness and speed. If it works superbly in application, then you have trained it for long a time and have come to know it in yourself.

三攢拳

3. DRILLING

攢拳屬水以其有隙必入也其形似閃以其敏速令人捉摸不着也其氣發於腎臟肉稍用力則能補腎練時仍以劈拳開勢然後兩拳齊握肘向裏裏右拳從前心處攢出上與鼻齊其角度與在肋下時同左手放掌向下與臍平至肋下

The drilling technique corresponds to the element of water, and its quality is that if there is a gap it must enter it. It appears with suddenness, and its speed makes an opponent unable to ascertain what you are doing. Its energy is expressed from the kidneys, and when your muscles put forth effort, the kidneys will then be nourished. Practice method:

Begin with the chopping technique. [1] Then your hands grasp into fists in unison, your elbows wrapping inward. Your right fist goes from in front of your solar plexus, drilling out upward to nose level, thus making a triangle with the area below your ribs. At the same time, your left hand releases into a palm and goes down to navel level to be below your ribs.



左手攢左足隨之

[2] When your left hand drills, your left foot goes along with it.



右手攢右足隨之內外相連手足相顧連環不斷此拳本為肘打用力尤在肘肘向體中線裏擠週身防護嚴密使敵人無隙可乘譜云先打顧法後打人此之謂也夫力既注於肘故用之擊敵時敵人如有防禦則我之前手撤回變為顧法後手即進而為

打法如此連接不斷可謂顧打兼備矣惟進退之間則在我用之如何耳

[3] When your right hand drills, your right foot goes along with it.

Inside and outside are connected with each other. Your hands and feet are coordinated with each other. It is to be done continuously without pausing. This technique is basically an elbow strike and strength is applied mostly in the elbow. Your elbow wraps inward, pressing to your body's centerline, guarding your whole body tightly so that the opponent has no gap he can exploit. The Manual says: "First attack his guard, then attack him." This is the idea. The strength is concentrated in the elbow. Therefore when applying it to strike an opponent, if he defends against it, I withdraw my front hand, changing it to a guarding hand, then use my rear hand to attack him. Do it in this way continuously without pausing. It can be said that defense and offense are simultaneously prepared, but in the moment between advancing and retreating is when I will apply them.

四炮拳

4. BLASTING

炮拳屬火以其暴發最烈也其氣發於心臟必得用血梢之力然後能養心血練法亦先以劈拳開勢右手向前與左手齊雙手握拳撤回向上之手在臍間向前之手在肋下同時進一疾步立定疾步者前足急進後足緊跟後足踏定前足提起與脛骨平也

The blasting technique corresponds to the element of fire when at its most explosive. Its energy is expressed from the heart, and so it must use the strength of the blood. Thus it can nurture the heart and blood. Practice method:

Begin with the chopping technique. [1] Your right hand goes forward to be equal with your left hand. Both hands grasp into fists and withdraw so that the hand that will [in the next move] go upward is at the area of your navel and the hand that will go forward is below your ribs. At the same time, advance an urgent step and stand on it. An urgent step is when the front foot quickly advances and the rear foot does a follow step closely behind it to be stood on as the front foot lifts to shin level.



然後左手向上攢挑高出眉額上膊作半圓形右手平直打出如崩拳狀左足進步與之相應

[2] Then your left hand drills and carries up to the height of your eyebrows and forehead, the arm making a semicircle, as your right hand does a level strike straight forward as in the crashing technique, your left foot advancing in coordination with it.



然後再作寸步雙手撤回右手攢挑左手打出與右足相應

[3] Then it [your front foot] again takes a small step as both hands withdraw. [4] Your right hand drills and carries up, your left hand striking out in coordination with your left foot.



如此連接不斷惟此拳當猛烈如燃炮一手攢挑所以護己兼以防敵一手崩出所以乘敵人不備是以有發必中不容稍緩也
Do it like this continuously without pausing. This technique should be as ferocious as the firing of a cannon. One hand drills and carries up, thereby guarding the self and resisting the opponent simultaneously, while the other hand comes out with the crashing technique, thereby taking advantage of the opponent's unpreparedness. Therefore when expressing it, you must not allow the slightest delay [between the actions of carrying and crashing].

五橫拳

5. CROSSING

橫拳屬土其形似彈彈圓物也圓則上下兼顧故橫拳亦肘打而兼顧法者也其氣發於脾臟故能養脾以劈拳開勢而兩手齊握肘向裏裏右手從左手下斜出左足進步與之相顧左手撤至肋下

The crossing technique corresponds to the element of earth. The posture seems to be elastic, a springy round thing. With roundness, the upper body and lower will coordinate with each other. In the crossing technique, the elbow attacks and simultaneously defends. Its energy is expressed from the spleen, therefore it can nurture the

spleen. Practice method:

Begin with the chopping technique. [1] Both hands grasp into fists in unison and your elbows wrap inward. Your right hand goes out from below your left hand, your left foot advancing in coordination with it, while your left hand withdraws to be below your ribs.



左手從右手下斜出如右手狀而與右足相顧右手撤至肋下

[2] Your left hand diagonally goes out from below your right hand, same as on the other side, and is coordinated with your right foot, while your right hand withdraws to be below your ribs.



此拳之妙在拗步斜身以橫破直譜云起橫不見橫方為善用故武術離却橫即不能行其要概可見矣

The subtlety of this technique lies in using a crossed stance [back hand forward] and a diagonal body [as opposed to facing squarely] to smash directly by way of going across. The Manual says: “In lifting there is a horizontal aspect, but it is invisible.” Only when that is the case will you be proficient at using it. Therefore if this martial art is lacking the crossing technique, it will be unable to function, and so it should always be a feature of it.

以上五拳練法各自不同其用亦甚異然至打法顧法則無不兼而有之且無論何拳非僅前後兩手互為顧互為打也即一手之出亦無不兼而有之蓋手之出必具起落攢翻橫豎六法凡起攢橫等字均為顧法而落翻豎三字則為打法至前手後手連環打出時凡前手撤回均為顧法後手繼出均為打法形意武術中所謂打破而非破打者即此也

The above five techniques are each different in practice and very different in application, but the aspect of offensive and defensive [or guarding and striking] methods is always the same. However, regardless of which of the five it is, the front and rear hands alternate defense and offense. When either hand goes out, the other always plays the opposite role. When the hand goes out [in the case of the chopping technique], it must have all of the six actions of lifting and dropping, drilling and overturning, horizontal and vertical. Lifting, drilling, and horizontal are defensive. Dropping, overturning, and vertical are offensive. While the front hand and rear hand continuously attack, whenever the front hand withdraws to defend, the rear hand at the same time goes forth to attack. Within the Xingyi martial art, what is called “defeating my attack but not defeating my attacking” refers to this.

第二節 十二形拳論

SECTION TWO: TWELVE ANIMAL BOXING

天生動物各異其能長於此者短於彼未有能兼全者惟人為萬物之靈故能採諸物之長以為己用形意武術所以有十二形之別者即此故也十二形者龍虎猴馬蛇鷄燕鷗蛇台鷹熊也分述如左

All the animals in the world have different abilities, good in some things, poor in others, none good at everything. Only man is the cleverest of animals. Therefore he can take what is good from other animals for his own use. The Xingyi martial art has its twelve animals for this reason. The twelve are: dragon, tiger, monkey, horse, alligator, rooster, swallow, hawk, snake, kestrel, eagle, and bear. They are described individually below.

一龍形

1. DRAGON

龍之為物最擅長者在能伸縮自由變化不測譜云龍有搜骨之法吾人欲效其形而制勝非週身筋骨利便不可故練龍形惟覺身伏時力多在腿而兩膝最為吃力起時則多在腰非腰有豎力不能至其伸縮變化則又必用全身之力也劈拳開勢兩手握拳左手收回由前心上攢同時左腿提起

The dragon is supreme at being able to extend and shrink freely, changing unpredictably. [The dragon is the only one of the twelve which is clearly a mythical animal, but every Chinese person would have had a strong sense of one through seeing dragon dances. This is a similar situation to lion postures in Shaolin, which are apparently based on movements in a lion dance rather than imitating actions of actual lions.] The Manual says: “In the dragon technique is the method of gathering in the bones [i.e. shrinking the posture].” If we want to get the upper hand in a confrontation by mimicking the dragon, we will not be able to if the muscles and bones of the whole body are not acting with ease. Therefore in practicing the dragon technique, feel it in your body. When crouching, the strength is mainly in your legs, which will be noticed mostly in your knees. When rising, the strength is mainly in your waist, for if there is not in your waist a vertical strength, you will not be able to attain the switching between shrinking and extending. And so you also must use the strength of your whole body. Practice method:

Begin with the chopping technique. [1] Both hands grasping into fists, your left hand withdraws and drills up from in front of your solar plexus as your left leg lifts.



渾身一齊收縮下伏身向左右手與左足在前作拗勢左足外橫

[2] Your whole body shrinks in and crouches down, your torso toward the left. Your right hand and left foot are in front, making a crossed stance, your left foot swung out sideways.



再將右手上攢渾身展開上縱即時落下身向右右足與左手在前亦作拗勢右脚外橫

[3] Then your right hand drills up. Your whole body extends and leaps up, then promptly comes down with your torso toward the right. Your right foot and left hand are in front, making a crossed stance, your right foot swung out sideways.



如是連接不斷

Do it in this way continuously without pausing.

二虎形

2. TIGER

虎之為物撲力最強所向無前猛不可當吾人練虎形所以能前撲有力者其要點皆在於臀惟臀將下之力向上一提將後之力向前一送方能將週身之力自背而達於腦由腦而下注於一撲非領會臀力不得練此法也練法以劈拳開勢右手向前與左手齊兩手握拳即時撤回肋下疾步前進

The tiger is the animal with the strongest pouncing strength. If there is no forwardness, the fierceness will not be correct. If we practice the tiger technique, we will thus be able to pounce forward with strength. The key to it lies entirely in the hips. The strength with which the hips go downward lifts up and the strength with which they go back hoists forward. You will then be able to send your whole body's power from your back to your head and then from your head, concentrated downward in a pounce. If you do not understand the hip strength, you will not achieve this method. Practice method:

Begin with the chopping technique. [1] Your right hand goes forward to be equal with your left hand. Your hands grasp into fists and immediately withdraw below your ribs as you advance with an urgent step.



譜云所謂虎有撲食之勇者是也兩手上攢肩膀下垂迨手與口平前出放掌落下與左足相顧

[2] As the Manual says: “The tiger has the courage of pouncing on prey.” Your hands drill upward, shoulders hanging down, and when your hands are at mouth level, they go forward while opening to become palms and drop down, coordinated with your left foot.



左足寸步兩手撤回肋下右足前進兩手上攢放掌落下與右足相顧如是左右連接不斷

[3] Your left foot takes a small step, your hands withdrawing below your ribs. [4] Your right foot advances, your hands drilling upward [as fists] and dropping as palms, coordinated with your right foot.

Do it in this way on both sides continuously without pausing.

三猴形

3. MONKEY

猴生長山林攀援跳躍乃其長技故練猴形須跳躍敏捷身法靈便譜云猴有蹤山之靈惟既蹤之後右手伸則左腿提左手伸則右腿提打時尤非膝力不可練法以劈拳開勢左手上攢左足作外行寸步右足內行進步

Monkeys grow up in mountain forests, and so climbing and leaping are their special skills. Therefore when practicing the monkey technique, you must leap nimbly and with whole-bodied agility. The Manual says: “The monkey has the nimbleness of leaping up mountains.” After the leap, if your right hand is extended, your left leg is lifted, or if your left hand is extended, your right leg is lifted. When attacking, it will not work if there is effort in your knees. Practice method:

Begin with the chopping technique. [1] Your left hand drills upward as your left foot turns outward and takes a small step and your right foot then turns inward and advances. [In this way, turn your body to the rear.]



而左足退右足亦退左右手各隨退步作劈拳勢

[2 & 3] Then your left foot retreats, and your right foot also retreats. Left and right, your hands each go along with the retreating steps by performing the chopping technique.



全身收縮作小勢然後躡跳而前全身展開左腿提起右手前伸與鼻齊

[4] Gather in with your whole body to shrink your posture. Then leap and go forward, your whole body

unfolding. Your left leg lifts, your right hand extended forward at nose level.



左手劈出與左足齊落右手上攢身向後轉練法左右相同此拳練時以項豎齒叩目靈躡跳敏捷為要也

[5] Your left hand chops out while your left foot comes down [as in the third photo]. [6] Your right hand drills upward as your body turns to the rear [in the opposite direction].

Practice both sides the same. When practicing this technique, it is important that your neck is straight, your teeth are closed together, your eyes are spirited, and the leaping is nimble.

四馬形

4. HORSE

馬形譜云馬有躡蹄之功躡蹄者馬走極快之時後蹄能過前蹄數武此其長也練馬形時須後足向後一蹬前足前進後足再極力向前擁進此步名曰疾步練法以劈拳開勢兩手握拳先進左足右足疾進立定右手崩出左手撤附右手腕上左足提起與右脛骨平

As for the horse technique, the Manual says: “The horse has the skill of making hoofprints.” This means that when the horse runs very fast, its rear prints can pass its fore prints by the distance of several steps, such is the length of its stride. When practicing the horse technique, it must be that the rear foot presses to the rear, the front foot advances forward, and the rear foot then puts all its energy into crowding forward, hence it is called an urgent step. Practice method:

Begin with the chopping technique. [1] Your hands grasp into fists. First advance with your left foot. Your right foot quickly advances to be stood on as your left foot lifts to be level with your right shinbone, your right hand performing the crashing technique, your left hand withdrawing to be on top of your right wrist.



再進左足打作順勢崩拳

[2] Then advance your left foot, attacking by performing the crashing technique with same hand and foot forward.



然後右足右手作攢拳勢此後練法左右相同如是連接不斷

[3] Then your right foot and right hand perform the drilling technique.

From this point, the practice method is the same on both sides. Do it in this way continuously without pausing.

五蛇形

5. ALLIGATOR

蛇形如守宮當與鱷相近譜云蛇有浮水之精則其為善浮之魚類可知練蛇形時其打法均用肘故用力於肘最為重要譜云肘為一拳者此也練法以劈拳開勢拇食二指伸開餘皆捲握左手貼身上攢搖膀活胯側身斜步偏左而進左手心向外右足隨之提起與左脛骨平

An alligator is halfway between a gecko and a crocodile. [蛇 actually means snakefish, but that would not fit between a geck and a croc. Furthermore, in Sun Lutang's 1915 Xingyi manual he uses 鼉, which is a picture of an alligator (and also has identical pronunciation with 蛇). To be consistent with that, it seems likely that 蛇 is intended to represent an alligator, although keep in mind the Chinese variety is small on the gator scale, more

like a caiman. However, we cannot use the term caiman because it is more geographically specific, whereas the term alligator can be used more generally. For these reasons, “alligator” seems our best choice in identifying this Xingyi animal.] The Manual says: “The alligator excels at swimming in water”. Thus it is a kind of fish that is good at swimming. [It may seem strange for the Chinese to perceive the alligator as a kind of fish rather than a kind of lizard, but then their word for lizard actually groups it etymologically with insects.] When practicing this technique, its attacking method always uses the elbow. Therefore applying power in the elbow is the key. The Manual says that the elbow is a fist, and that is the case here. Practice method:

Begin with the chopping technique. [1] With thumbs and forefingers extended, the rest of the fingers roll up and grasp in, and your left hand nestles in to your torso and drills upward. Wave with the arm while moving with your hips and inclining your torso to the side, stepping diagonally to the left, advancing with your left palm outward, your right foot following the left step and lifting to be level with your left shinbone.



隨即右手貼身上攢右足右進左足隨之提起與右脛骨平身法如一

[2] Right away your right hand nestles into your torso and drills upward, and your right foot advances to the right and your left foot follows it, lifted to be level with your right shinbone [as your right hand waves outward,] your whole body moving as one.



如是左右連接不斷

Do it in this way on both sides continuously without pausing.

六鷄形
6. ROOSTER

譜云鷄有欺鬪之勇夫所謂欺鬪之勇者豎腿伸頸伺隙而進血流被面不稍退却之謂也練法劈拳開勢右手前伸左手撤回肋下左足向前寸步右足疾進立定左足平提同時左手前伸右手撤回

The Manual says: “The rooster is brave in fighting.” Being brave in fighting, it stands one-legged and extends its neck, waits for its chance and advances. Its blood flows to its face and it does not retreat. Practice method:

Begin with the chopping technique. [1] Your right hand extends and your left hand withdraws below your ribs as your left foot takes a small step forward. Your right foot quickly advances to be stood on as your left foot lifts flat, while your left hand extends and your right hand withdraws.



左足前進落下右手右足作劈拳勢打出左手前伸右手撤回肋下右足寸步左足疾進立定右足平提同時右手前伸左手撤回右足前進落下左手左足作劈拳勢打出

[2] Your left foot comes down forward, and your right hand and right foot attack with the chopping technique. [3] Your left hand extends and your right hand withdraws below your ribs as your right foot takes a small step. Your left foot quickly advances to be stood on as your right foot lifts flat, your right hand extending and your left hand withdrawing. [4] Your right foot comes down forward, and your left hand and left foot attack with the chopping technique.



如是左右連接不斷

Do it in this way on both sides continuously without pausing.

七燕形

7. SWALLOW

譜云燕有抄水之精抄水者向水而落沾水而起之謂也練此形者即取燕之抄水勢故用力多在膊然後側身一斜再注於手練法劈拳開勢左手裏裏右手向左手下攢挑與眉齊兩膊分開伏身而進左手順腿直出如燕之抄水然右足進步立定左足提起與右脛骨平右手抓襠左手伏腕上

The Manual says: “The swallow is good at taking up water.” Taking up water is when it goes toward the water and lowers, then touches the water and rises. The practice of this technique is just the posture of Swallow Takes Up Water, for which force is applied mostly in your arm, then in slanting your torso away to the side, and then is concentrated in your hand. Practice method:

Begin with the chopping technique. [1] Your left hand wraps inward as your right hand drills under your left hand and carries up to eyebrow height. Your arms separate as you crouch your body and advance, your left hand coming straight out along your left leg. It is like a swallow taking up water. [2] Your right foot advances to be stood on as your left foot lifts to be level with your right shin, your right hand grabbing to the crotch, your left hand on the top of your right wrist.



左足前進左手作劈拳勢

[3] Your left foot advances, your left hand performing the chopping technique.



打出右手右足前進再作劈拳勢如是左右連接不斷

[4] Striking with your right hand, your right foot advances as you again perform the chopping technique.

Do it in this way on both sides continuously without pausing.

八鷗形

8. HAWK

譜云鷗有入林之巧以其展翅側身與別鳥不同也練此形力多在兩膊但燕形之在膊者乃系後膊且將後膊之力側身而送於手此則後膊並不直向前來前膊亦並不直向後去惟身稍取斜勢兩膊一抖展翅側身乃入林之巧也練法亦劈拳開勢左手裏裏右手由下上攢有似燕形惟左足寸步時左拳隨之攢出非如燕形之順腿進也然後右手右足前進似馬形第一節

The Manual says: “The hawk is artful at entering the forest.” It is the spreading of its wings with its body sideways that makes it different from other birds. When practicing this technique, the strength is usually in both arms, whereas for the swallow it was in the rear arm, and the strength in the rear arm was delivered to it by the turning of the torso. Here the rear arm does not go straight forward nor the front arm go straight back, for the torso is slightly diagonal. Both arms tremble as one during Spreading Wings with Body Sideways [movement 2], then perform Entering the Forest [3]. Practice method:

Begin with the chopping technique. [1] Your left hand wraps inward and your right hand drills up from under it, as in the case of the swallow, except that when your left foot takes a small step, your left fist goes along with it by drilling out instead of advancing along the leg. [2] Then your right hand and right foot advance like in the first section of the horse technique.



左足進步打作順勢炮拳

[3] Your left foot advancing, attack by performing the blasting technique with same hand and foot forward.



右手右足打作攢拳勢如是左右接連不斷

[4] Your right hand and right foot then attack by performing the drilling technique.

Do it in this way on both sides continuously without pausing.

九蛇形

9. SNAKE

譜云蛇有撥草之巧取其乘隙前進故此法用力須注於肩所謂肩打者是也練法劈拳開勢右手向左肩前插去手心向外扭轉左手向右肋下插去手心亦向外扭轉均作顧法左足寸步右足疾進立定左足提起與右脛骨平

The Manual says: “The snake is skillful at stirring through the grass, taking advantage of gaps to advance.” In this technique, strength must be concentrated at your shoulder, and so this is called attacking with the shoulder.

Practice method:

Begin with the chopping technique. [1] Your right hand threads in front of your left shoulder, palm twisted outward, as your left hand threads below your right ribs, palm also twisted outward. They coordinate with each other while your left foot takes a small step and your right foot quickly advances to be stood on as your left foot

lifts to be level with your right shinbone.



左足前進左手隨之前擢與膝齊右手撤回肋下

[2] Your left foot advances as your left hand props forward to be level with your knee, your right hand withdrawing below your ribs.



然後左足寸步與左手相顧左腿前進右手前擢如是左右連接不斷

[3] Then your left foot takes a small step, coordinating with your left hand [threading in front of your right shoulder]. [4] Your left [right] leg advances, your right hand propping forward.

Do it in this way on both sides continuously without pausing.

十台形

10. KESTREL

台為鷹之一種譜云台有豎尾之能又云臀尾為一拳盖台之擊兔時其身向下猛捕兩翅一裹然後再用兩腿一蹲捕者顧而思獲也裹者恐其或逃也蹲者胯打之也故練台形者兩手皆落臍間並不遠去此為顧法至打時翻轉皆用胯此所謂胯打之也練法劈拳開勢兩手握拳同時上攢與眉齊

The kestrel is a bird of prey. The Manual says: “The kestrel is good at sending its tail upright.” [This manifests when the bird suddenly points its body downward to dive upon prey.] It also says: “The hips are a fist.” When

the kestrel attacks a rabbit, its body goes downward to fiercely seize it, its wings wrapping all the way around it, and then uses its legs to squat down on top of it. When seizing, it spots its prey and is intent upon catching it. When wrapping, [it cages the prey] to keep it from escaping. When squatting, it attacks with its legs [to control the prey so it can tear at it with its beak]. Therefore when practicing the kestrel technique, your hands drop to the sides of your navel and do not extend far away from it. This is a moment of a defensive technique becoming offensive. When your hands have turned over, it is all a matter of using your hips, and so this is called attacking with the hips. Practice method:

Begin with the chopping technique. [1] Both hands grasp into fists and drill upward to eyebrow level.



然後用力分開所謂白鶴展翅者也先進右足左足隨之兩膊向裏裏擠至臍前

[2] Then they forcefully separate, which is called White Crane Spreads its Wings. Advancing first with your right foot, your left foot following, your arms wrap inward and squeeze toward your navel.



如是左右連接不斷

Do it continuously on both sides without pausing.

十一鷹形熊形

11. EAGLE & BEAR

譜云鷹有捉拿之精熊有豎項之力蓋此二形要點皆在目但鷹下視而頭不低熊上視而頭不仰二者均有絕大項力不過一伸一豎而已至鷹形打法之用力處全在筋稍一如鷹之拿兔時以一爪猛抓以一爪備在胸前也熊之用力處在膊如熊之抖疏擻威風時兩膊之搖擺也其打法必以兩手上攢緣不如此與鷹鬪時必不能及也練法劈拳開勢左手撤回肋下右手上攢及鼻

The Manual says: “The eagle excels at seizing. The bear’s strength is in its upright neck.” For these two techniques, the key is the eyes. During the eagle, look down but do not lower your head. During the bear, look up but do not lean your head back. There should for both be a mostly uniform strength in your neck, rather than sticking out for one and then standing up during the other. Where the attacking method of the eagle technique uses strength is entirely in the muscles of the fingertips. It is like when an eagle seizes a rabbit, using one claw to fiercely grab and the other claw in front of its chest ready [to strike]. Where the bear technique uses strength is in the forearms. It is like when a bear rouses its air of importance, its forearms swinging. For the attacking method in this case, you must use your hands to drill upward, for if you do not do it like this, then when doing the eagle’s part of the fight between them, you will certainly not be able to do it right. Practice method:

Begin with the chopping technique. [1] Your left hand withdraws below your ribs as your right hand drills upward to nose height.



左拳從右拳上攢過變作陰掌打出右手放掌撤回肋下右足進步與左手相顧拗步斜身

[2] Your left fist follows your right fist after it has finished drilling upward, changing to a downward palm and striking out, while your right hand becomes a palm and withdraws below your ribs, your right foot advancing in coordination with your left hand. Your stance is twisted and your body slanted.



連接不斷第一圖須目神上注身法收束若熊之鬪鷹勢第二圖須目神下注如鷹之戰熊勢

Do it continuously without pausing. In the first photo, your eyes must focus above. Your whole body binds in. It is like the dynamic of a bear fighting an eagle. In the second photo, the eyes must focus downward. It is like the dynamic of an eagle fighting a bear.

第三節 進退連環拳

SECTION THREE: ADVANCE & RETREAT CONTINUOUS BOXING

劈拳開式

The chopping technique is the beginning posture.

第一式

Posture 1:

右手左足前進打出同時左手撤至脇下作崩拳式

Your right hand strikes out as your left foot advances [and your right foot follows], your left hand withdrawing to be below your left ribs, to perform the crashing technique.



第二式

Posture 2:

先撤右足落橫左手作崩拳打出同時右手撤回至脇下左足亦撤回至右足後作龍形式

First withdraw your right foot, bringing it down sideways, then your left hand strikes out with the crashing technique while your right hand withdraws to be below your ribs and your left foot withdraws to be behind your right foot, making the dragon posture.



第三式

Posture 3:

右手右足前進打出作右腿崩拳式

Your right hand strikes out as your right foot advances, performing a right-legged crashing technique.



第四式

Posture 4:

先撤左足兩手上攢兩背分開雙手落臍間同時右足撤至左足前作台形式

First withdraw your left foot, both hands drilling upward, the backs of the hands spreading away to the sides.

Your hands come down to the sides of your navel while your right foot withdraws to be in front of your left foot, making the kestrel posture.



第五式

Posture 5:

右手向上攢挑高出眉額作半圓形同時左手右足前進打出作炮拳式

Your right hand drills and carries up to eyebrow/forehead height, making a semicircle, while your left hand and right foot advance and strike, performing the blasting technique.



第六式

Posture 6:

左手撤至臍間不停打出同時右手右足退回作退步劈拳式

Your left hand withdraws to be beside your navel, but does not pause there, and strikes out while your right hand and right foot retreat, performing a retreating chopping technique.



第七式

Posture 7:

左手左足同時撤回不停前進打出作鮢形式

Your left hand and left foot withdraw in unison, then without pausing they advance and strike, making the alligator posture.



第八式

Posture 8:

右手打出左手撤回同時左足前進一步作橫拳式

Your right hand strikes out as your left hand withdraws, while your left foot advances a step, performing the crossing technique.



第九式

Posture 9:

左手右足前進打出同時右手撤回作龍形式

Your left hand and right foot advance and strike out as your right hand withdraws, making the dragon posture.



第十式

Posture 10:

右手左足前進打出左手撤回作崩拳式

Your right hand and left foot advance and strike out, your left hand withdrawing, to perform the crashing technique [same as in Posture 1].

十二形練法用法既如上所述矣至顧法打法則每拳無不俱備如龍形起為顧法伏為打法虎形攢為顧法落為打法猴形退為顧法進為打法馬形前手為顧法後手為打法蛇形起為顧落為打鷄形左手顧右手打燕形展臂伏身為顧抓備為打鷄形左顧右打右顧左打蛇形手顧肩打台形臂顧胯打熊形為顧法鷹形為打法雖其練法有定而用法則無定故善用者往往以顧作打或打法甚精即無須乎顧苟能探其本以求之變化豈有窮哉

The practice methods and functions of the twelve animals have been described above. Below are their defensive and offensive aspects spelled out to make them all complete.

DRAGON: Rising is defensive. Crouching is offensive.

TIGER: The drilling [of the hands] is defensive. The dropping [of the hands] is offensive.

MONKEY: Retreating is defensive. Advancing is offensive.

HORSE: The forward hand is defensive. The rear hand is offensive.

ALLIGATOR: The lifting [of the hand] is defensive. The dropping [of the hand] is offensive.

ROOSTER: The left hand is defensive. The right hand is offensive.

SWALLOW: The spreading arms and crouching body are defensive. The grab is preparation to be offensive.

HAWK: When the posture is defensive to the left, it is offensive on the right. When the posture is defensive to the right, it is offensive on the left.

SNAKE: The hands are defensive. The shoulders are offensive.

KESTREL: The arms are defensive. The hips are offensive.

EAGLE & BEAR: The bear posture is defensive. The eagle posture is offensive.

Although their practice methods are fixed, their applications are not fixed. Therefore one who is good at applying them will often use the defensive aspect as offense, or the offensive aspect is so refined that the defensive aspect is not even necessary. If you can spy into what makes these animals what they are and thereby strive to be adaptable, you will then have no limitations.

十二形行功法及用法之外尚有用力法惟此法非僅十二形有之在五拳尤為重要蓋練形意武術者能否得有功效全在此也其法為何即練拳作勢時須將全身之力均注於上下前後內外六方不可偏於一處務使週身之力團聚如球方得穩固不拔顧打兼全茲就一身言之其用力法須頭頂下壓穀道上提兩膀外撐兩腿內夾次就兩膊言之背向前推則手心後縮肘向裏則膀向外肩向下則腋向上次就一脚言之腳心上提後跟下蹬趾向後踵向前四周向裏其他各處及骨節等凡動作時無不向六方用力者即在臟腑亦然五臟向外鼓撐而筋骨向內收縮是亦不外六方用力之說也

Beyond the exercise and functions of the twelve animals, emphasize methods of applying power. In these methods are not only the twelve animals but also the five elements techniques, which are especially important. For one who practices the Xingyi martial art, being able or not to obtain efficacy entirely comes down to this. It is for this reason that when practicing the boxing postures, you must use whole-bodied power, always focusing on the six directions of up and down, front and back, inward and outward, and must not tend toward just one. Strive for the power throughout the body to be united like a sphere. Obtain stability and do not be uprooted. Be ready with both defense and offense.

On the whole body and its applying of power: it is necessary for your headtop to press downward, your anus to tucked in, your arms to brace outward, and your legs to squeeze inward. On the arms: the backs [of your arms] are pushing forward and the centers of your hands are thus [withdrawn] to the rear, your elbows are shrunk inward and your forearms are thus [twisted] outward, your shoulders are downward and your armpits are thus [wrapped] upward. On the foot: sole raised, heel pressed down, toes [curling] to the rear, heel [urging] forward. For the rest of the parts and sections, everything goes inward. During the movements, they are always in the six directions. For one who applies power, it lies in the viscera. Your organs outwardly brace while your sinews and bones inwardly gather, yet still it is only a matter of the six directions when discussing the applying of power.

第二章 劍論

CHAPTER TWO: SWORD

劍法種類略與拳同蓋拳法所能者劍法亦皆能之故劍法亦有五行劍十二形劍之分至其用法則不外十種即劈砍刺撩剪掛劃裏撥圈是也以下將五行劍十二形劍分別言之

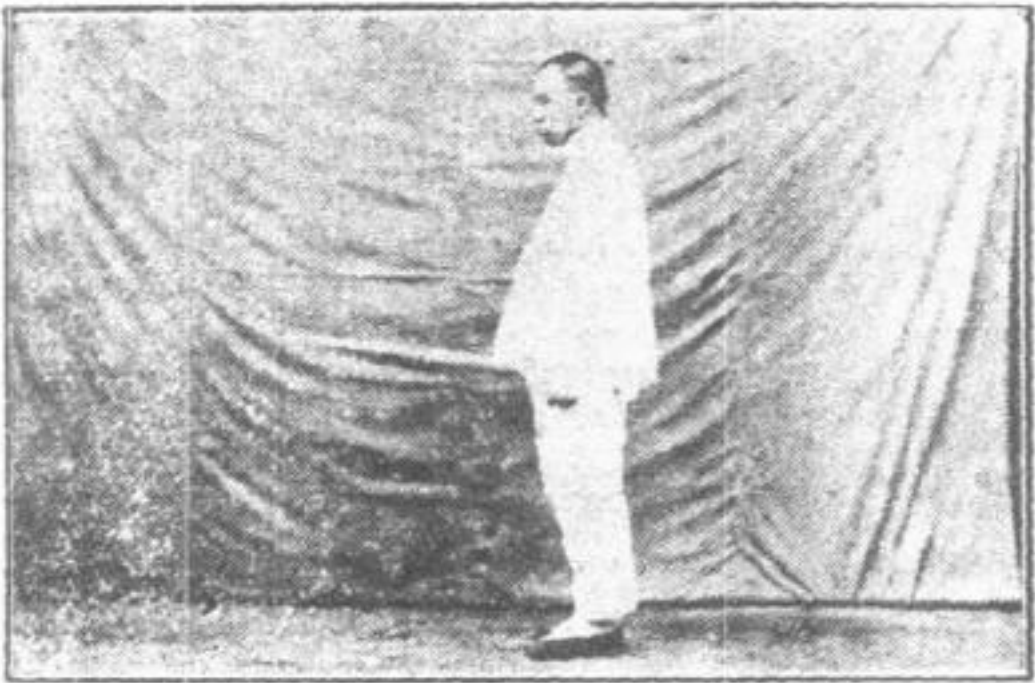
The sword techniques are classified in the same way as the boxing techniques. What the fist can do, the sword can do. Therefore the sword techniques divide into the Five Element Sword and the Twelve Animal Sword. Its actions do not go beyond these ten: chopping, cleaving, stabbing, raising, shearing, hanging, scratching, wrapping, deflecting, and twining. The five elements and twelve animals for the sword are described individually below.

副口令

The commands:

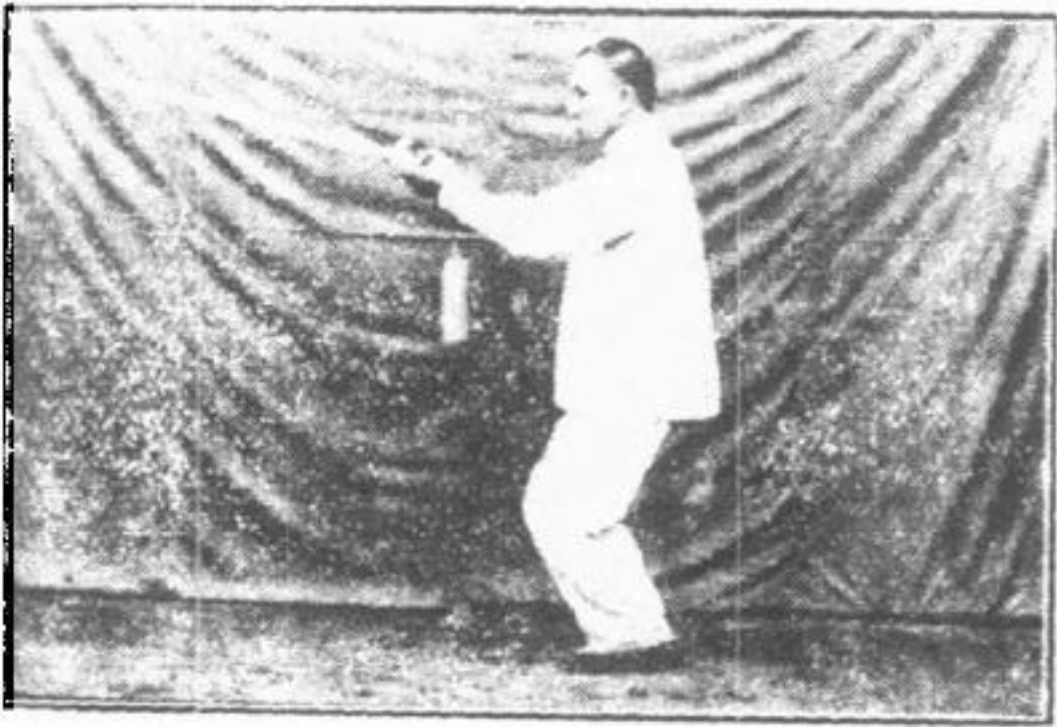
立正 勢如第一圖 無論何種劍術均以此為第一步

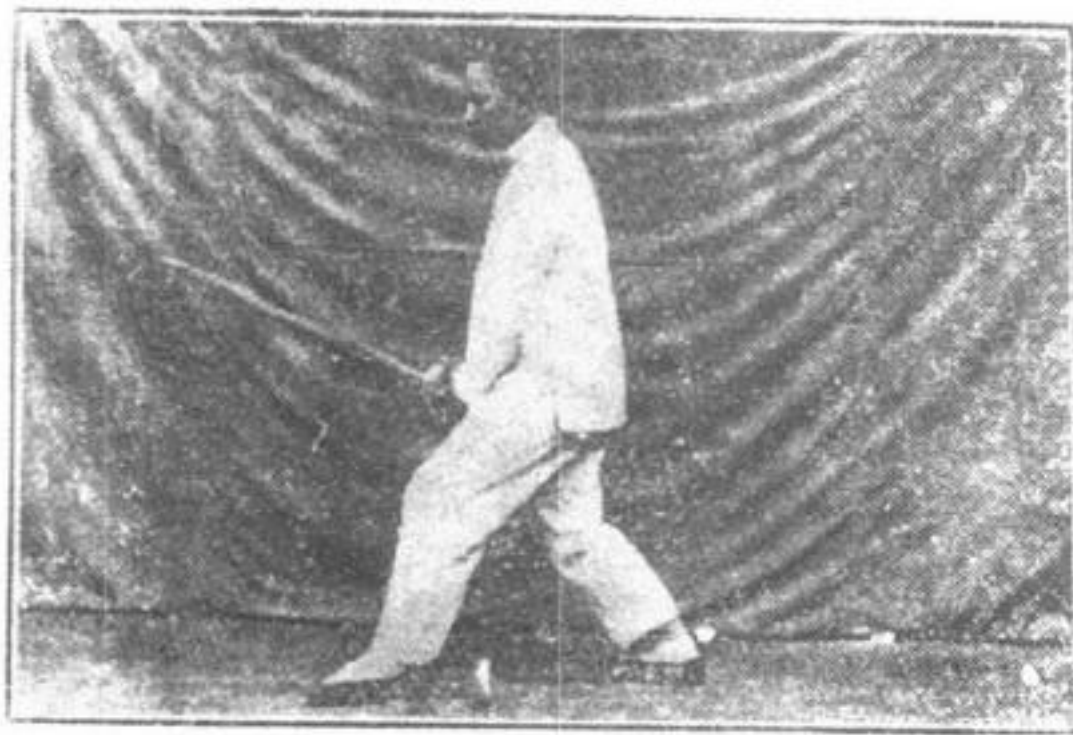
“Stand at attention!” The posture is as in the photo below, and regardless of which sword technique, this is always the initial stance.



開勢 如第二第三圖 無論何種劍術均以此為第二步

“Begin!” The movement is as in the two photos below, and regardless of which sword technique, this will always be the beginning posture.





第一節 五行劍

SECTION ONE: FIVE ELEMENT SWORD

一劈劍

1. CHOPPING SWORD

劈劍開勢時右手持劍左手握拳立正兩膊下垂兩手虎口向前劍尖向前要平不可偏斜然後兩手上攢與口平左手在右手下雙手捧劍左足前進兩手同時劈出與左足齊落劍尖上斜與胸平

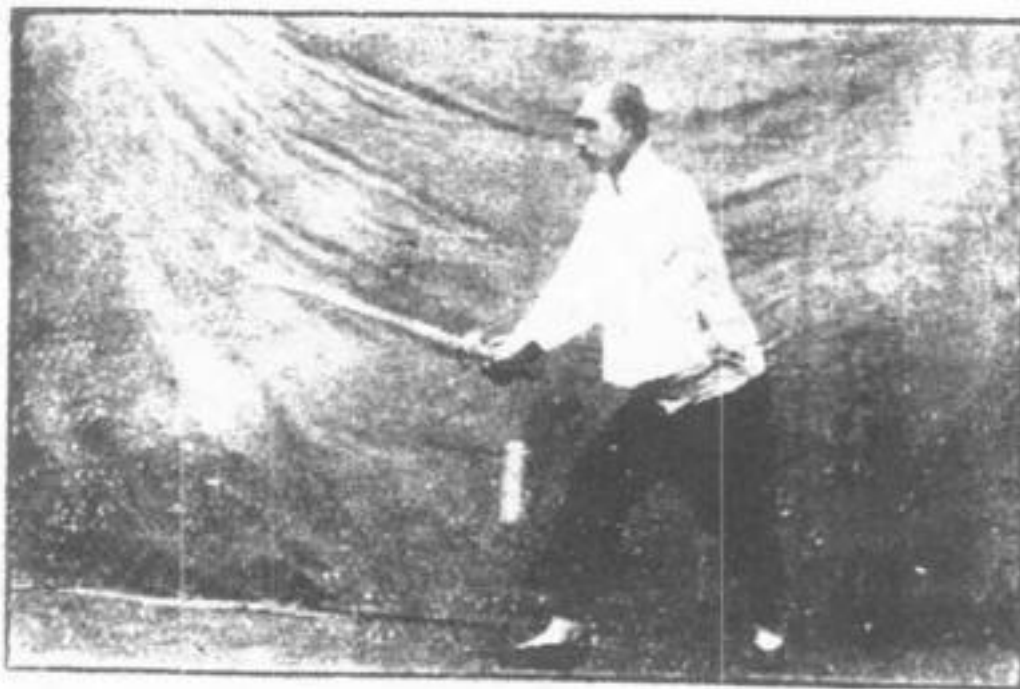
When in the chopping sword's beginning posture, your right hand holds the sword and your left hand is grasped into a fist. Stand at attention with your arms hanging down, tiger's mouths forward. The sword tip is forward and should be level and must not be slanted away. [1] Your hands then drill upward to mouth level, your left hand under your right hand, both hands propping up the sword. Your left foot advances, your hands at the same time chopping out in unison with your left foot coming down, the sword tip diagonally upward at chest level.



隨即兩手上攢右手心向外左手心向裏劍尖向下左裏左足寸步右足前進雙手劈出

[2] Then your hands drill upward, the center of your right hand outward, the center of your left hand inward.

The sword tip goes downward and wraps to the left as your left foot takes a small step. Your right foot advances as both hands chop out.



次又右足寸步劍向右裹左足進步雙手劈出如此左右循環不斷各處用力均與拳同

[3] Then your right foot takes a small step as the sword wraps to the right, and your left foot advances as both hands chop out.

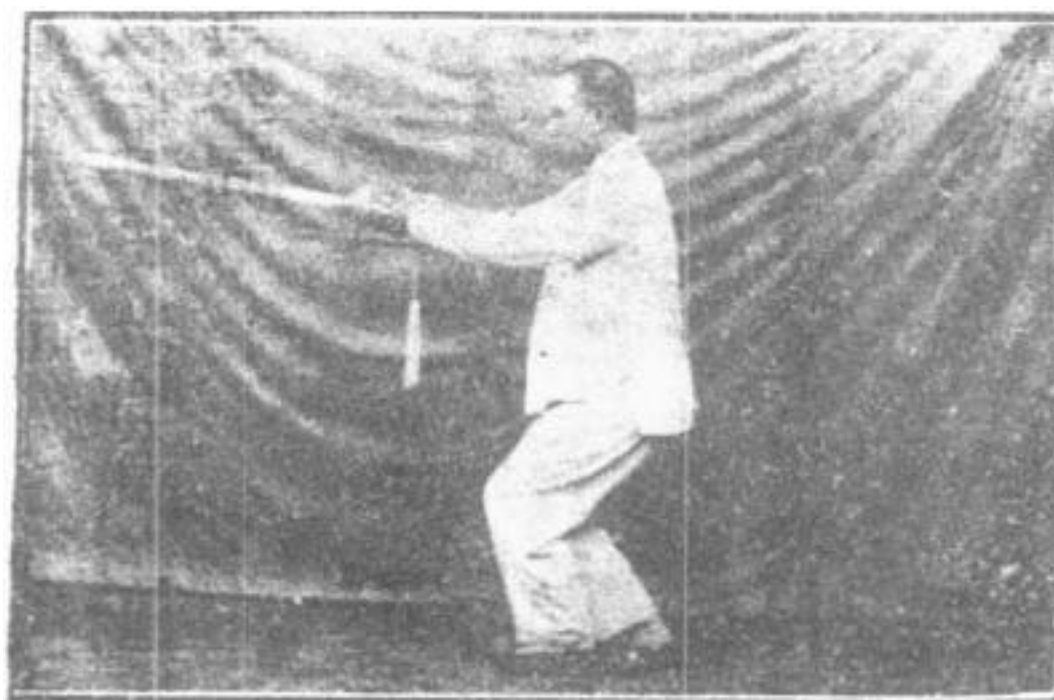
Do it in this way on both sides continuously without pausing. Strength is used in the same areas as in the boxing technique.

二崩劍

2. CRASHING SWORD

開勢與劈劍同雙手撤回臍間劍尖朝上隨即左足前進右足緊跟兩手持劍向前平刺

The beginning posture is the same as the chopping sword. [1] Both hands withdraw to your navel area, the sword tip upward. Immediately your left foot advances, your right foot closely follows, and with both hands holding the sword, go forward with a level stab.



然後左足再進一步右足隨之劍向下劈

[2] Then your left foot advances another step, your right foot following, as the sword chops down.



如是接連不斷用力處亦與拳同

Do it in this way continuously without pausing. Strength is used in the same areas as in the boxing technique.

三攢劍

3. DRILLING SWORD

劈劍開勢兩手撤至右肋下劍尖下斜右劃左足寸步

Begin with the chopping sword. [1] Your hands withdraw to be below your right ribs and the sword tip goes diagonally downward, scratching to the right, as your left foot takes a small step.



右足進步左足隨之劍尖上斜右撩

[2] Your right foot advances and your left foot follows it, the sword tip going diagonally upward, raising to the right.



次將兩手撤至左脇下劍尖下斜左劃右足寸步左足進步右足亦隨之劍尖上斜左撩如是左右連接不已其用力處亦與拳同

[3] Then your hands withdraw to be below your left ribs and the sword tip goes diagonally downward, scratching to the left, as your right foot takes a small step. [4] Your left foot advances and your right foot again follows it, the sword tip going diagonally upward, raising to the left.

Do it in this way on both sides continuously without pausing. Strength is used in the same areas as in the boxing technique.

四炮劍

4. BLASTING SWORD

劈劍開勢右足疾步左足提起與右脛骨平同時雙手撤回脇下

Begin with the chopping sword. [1] Your right foot performs an urgent step, your left foot lifting to be level with your right shin, as both hands withdraw below your ribs.



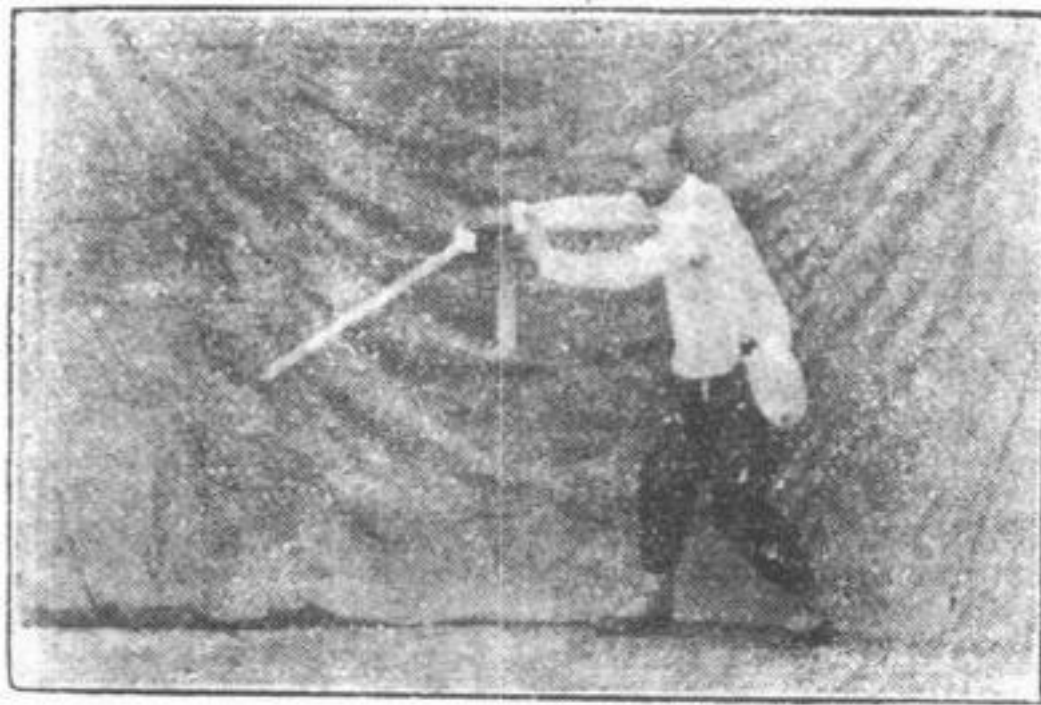
劍向右撥隨即劍向左撩左足進步右足隨之劍尖要平左手向上作半圓形與頂平

[2] The sword deflects to the right then raises to the left, as your left foot advances and your right foot follows. The sword tip should be level. Your left hand has gone upward, held in a semicircle at headtop level.



然後左足寸步劍向左撥兩手至左脇下左手附右手腕上右足進步左足隨之劍往右撩左手仍附右手腕上

[3] Then your left foot takes a small step as the sword deflects to the left and both hands arrive below your left ribs, your left hand on top of your right wrist. [4] Your right foot advances and your left foot follows it as the sword raises to the right, your left hand still on your right wrist.



用力處亦同炮拳

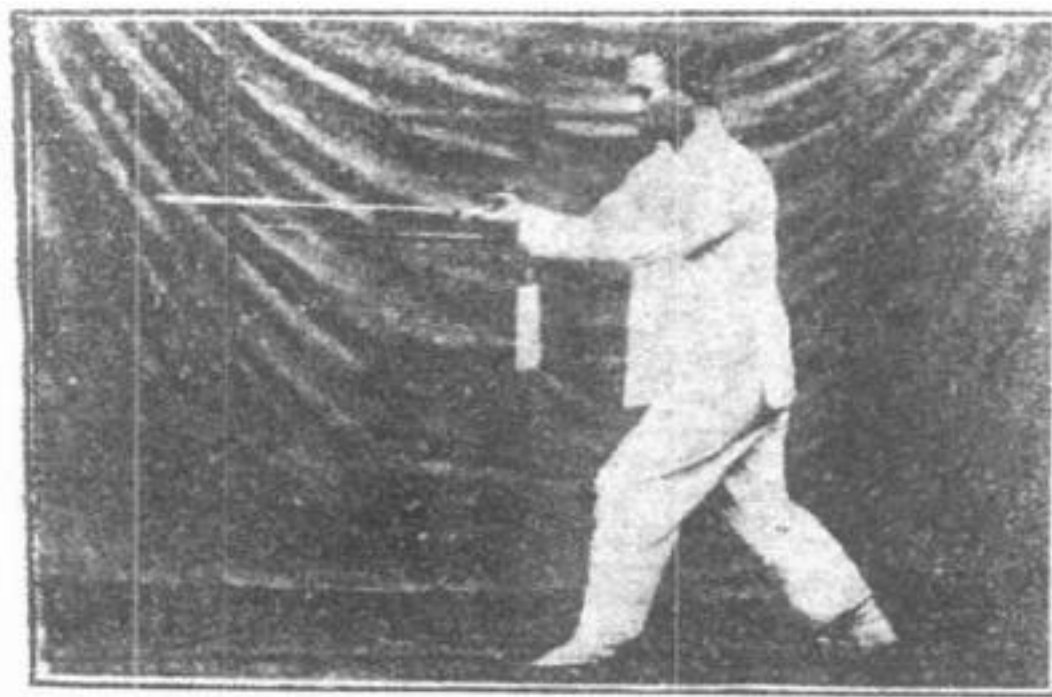
[Do it in this way on both sides continuously without pausing.] Strength is used in the same areas as in the boxing technique.

五橫劍

5. CROSSING SWORD

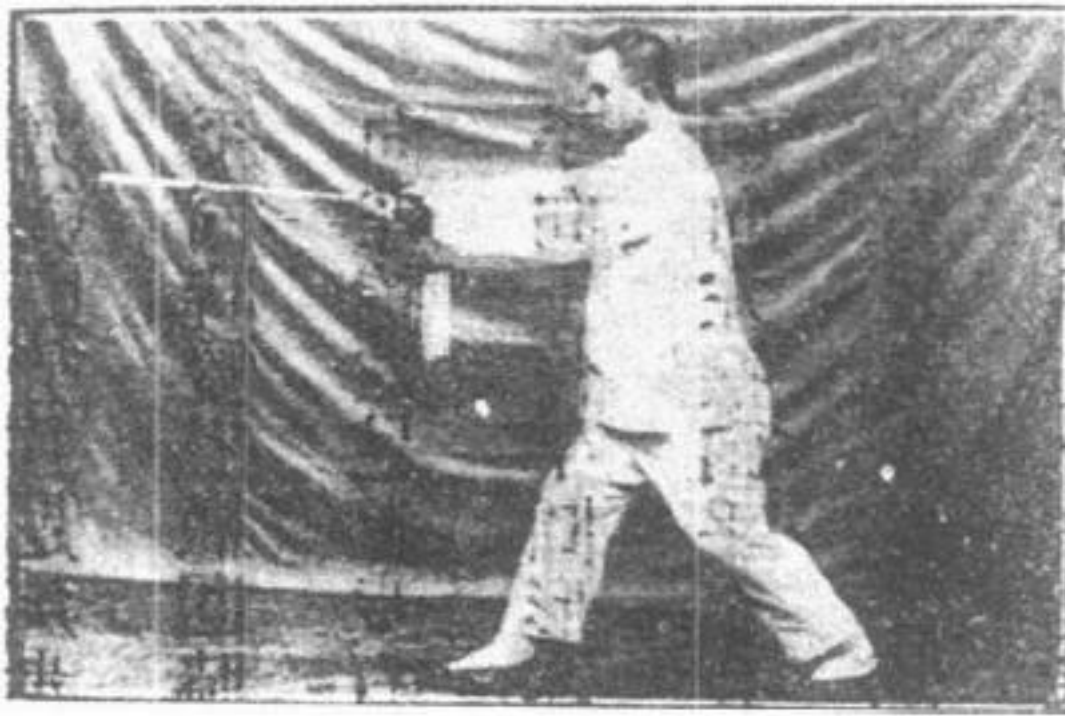
劈劍開勢左足撤至右足前左撥左足前進右足隨之劍向左砍

Begin with the chopping sword. [1] Your left foot withdraws to be in front of your right foot, the sword deflecting to the left. Your left foot advances and your right foot follows it, the sword cleaving to the left.



次即左足寸步右撥右足進步劍向右砍但左手須附右手腕上

[2] Then your left foot takes a small step, the sword deflecting to the right. Your right foot advances [and your left foot follows it], the sword cleaving to the right, but your left hand must stay on top of your right wrist as it does so.



如是者左右連接不斷

Do it in this way on both sides continuously without pausing.

第二節 十二形劍

SECTION TWO: TWELVE ANIMAL SWORD

一龍形劍

1. DRAGON FORM SWORD

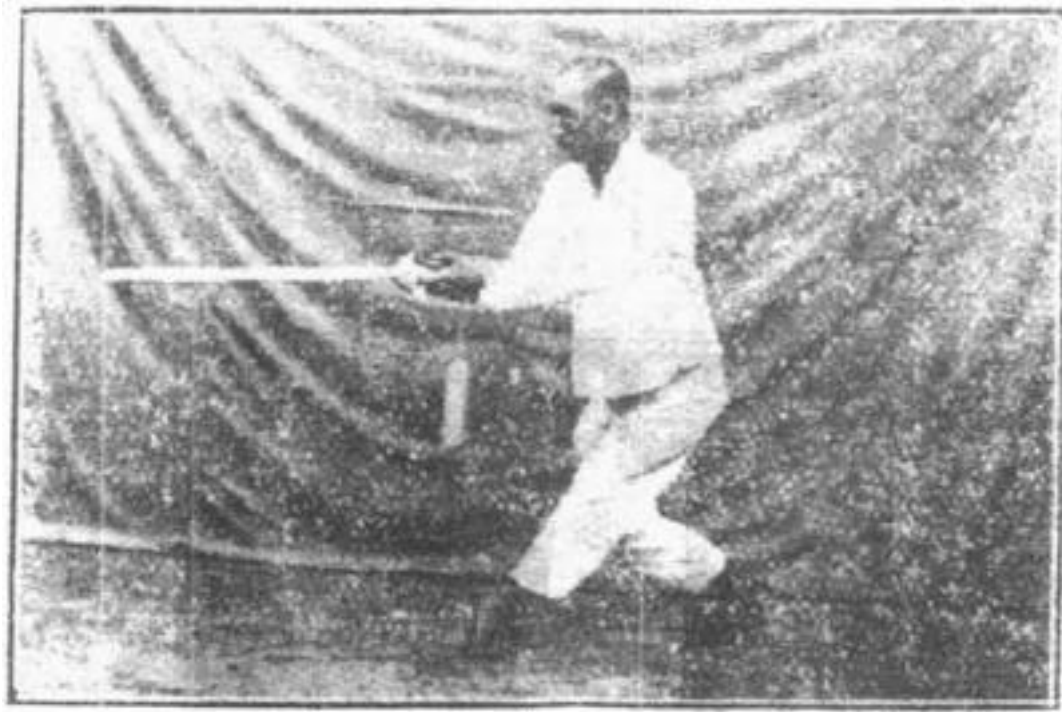
劈劍開勢兩手捧劍左圈左足提起

Begin with the chopping sword, both hands holding the sword. [1] The sword twines to the left, your left foot lifting.



雙手刺出左足同時前進橫落身向左斜

[2] Both hands stab out, your left foot advancing and coming down sideways, your torso inclined to the left.



劍向右圈左足寸步兩手刺出右足前進橫落身向右斜如此左右連接不斷

[3] The sword twines to the right as your left foot takes a small step [and your right foot lifts]. [4] Both hands stab out, your right foot advancing and coming down sideways, your torso inclined to the right.

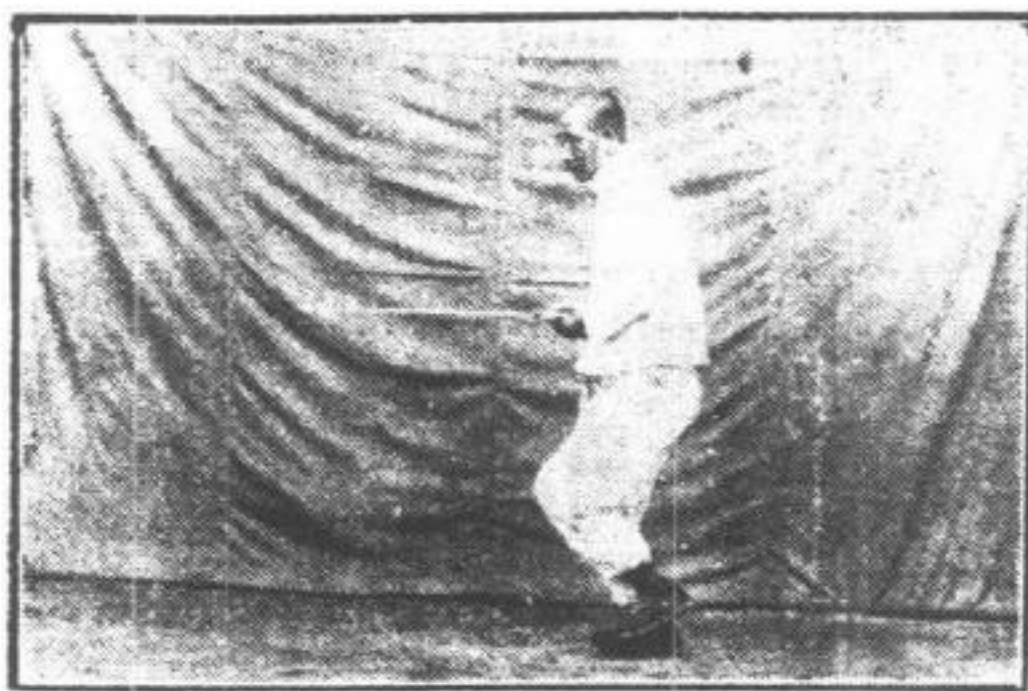
Do it in this way on both sides continuously without pausing.

二虎形劍

2. TIGER FORM SWORD

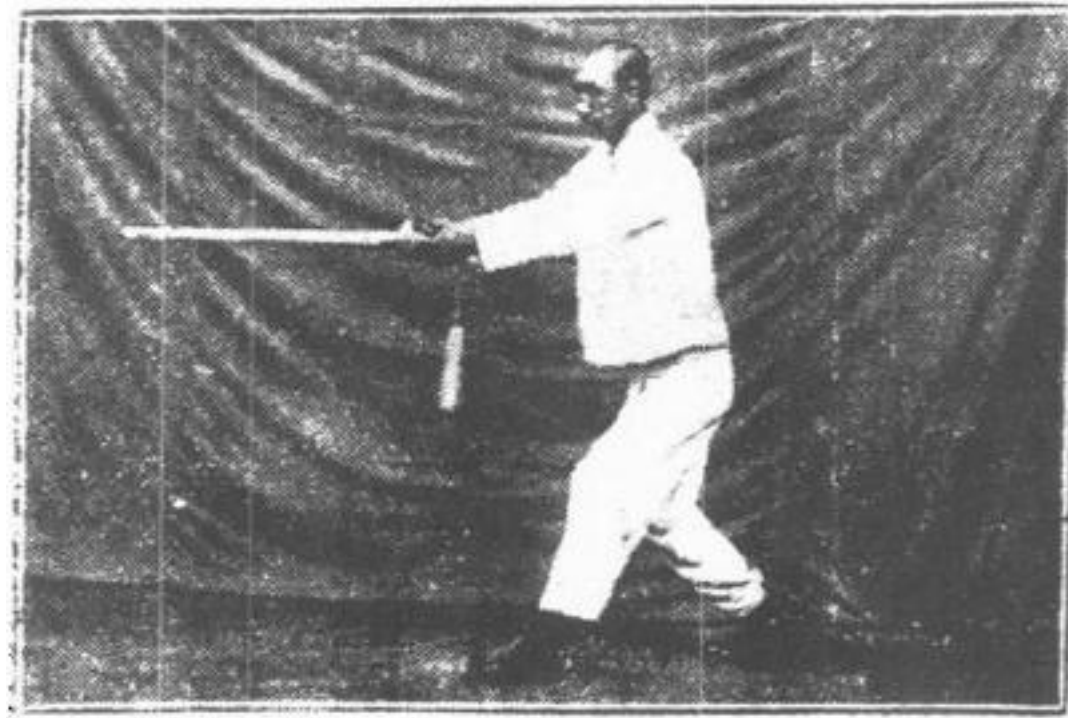
劈劍開勢兩手捧劍向左圈左足寸步右足進一疾步立定左足提起與右脛骨平

Begin with the chopping sword, both hands holding the sword. [1] The sword twines to the left as your left foot takes a small step and your right foot quickly advances to be stood on, your left foot lifting to be level with your right shinbone.



左足進步雙手刺出

[2] Your left foot advancing, stab out with both hands.



然後左足寸步劍向右圈右足前進雙手刺出如是左右連接不斷

[3] Then your left foot takes a small step, the sword twining to the right. [4] Your right foot advancing, stab out with both hands.

Do it in this way on both sides continuously without pausing.

三猴形劍

3. MONKEY FORM SWORD

劈劍開勢兩手上攢劍向左裏左足作外行寸步右足內行進步如此轉身後

Begin with the chopping sword. [1] Both hands drill upward and the sword wraps to the left as your left foot turns outward and takes a small step and your right foot turns inward and advances. [In this way, turn your body to the rear.]



兩手將劍劈出左足同時撤步

[2] Chop with both hands, your left foot withdrawing a step.



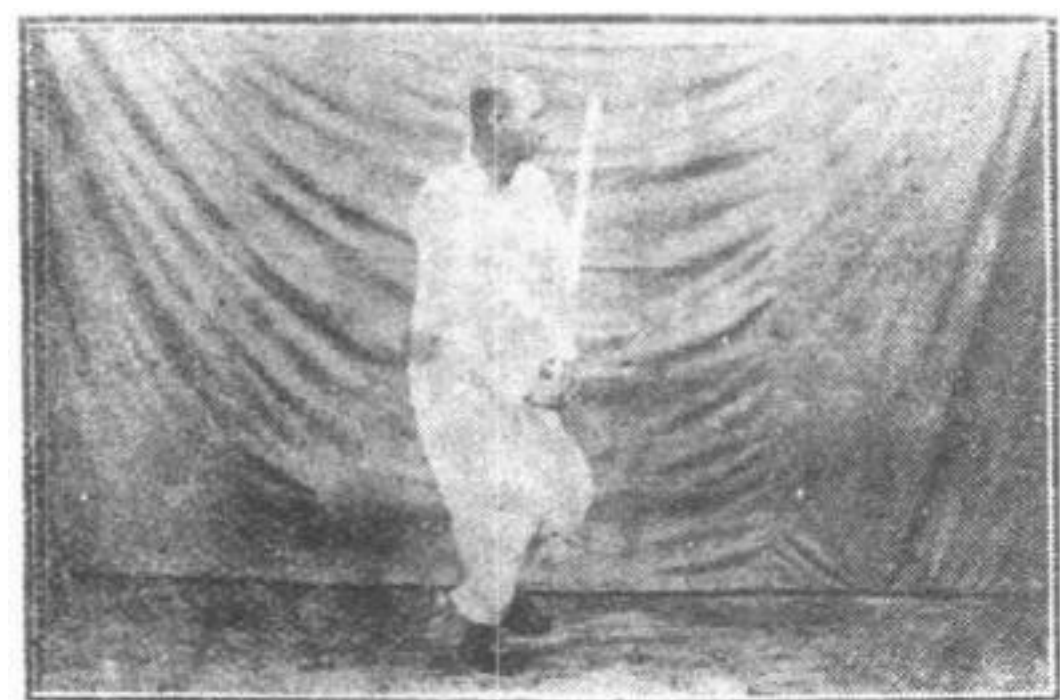
劍向右裏劈出右足撤步

[3] The sword wraps to the right and chops, your right foot withdrawing a step.



左足寸步右足疾進立定左足提起劍向左撥

[4] Your left foot takes a small step and your right foot quickly advances to be stood on as your left foot lifts, the sword deflecting to the left.



左足進步同時右剪然後兩手上攢劍向右裏右足外行寸步左足內行進步轉身後兩手將劍劈出右足撤步劍向左裏劈出左足撤步右足寸步左足疾進立定右足提起劍向右撥右足進步同時左剪如此左右連接不斷

[5] Your left foot advances as the sword shears to the right [which will look the same as in the third photo]. [6] Then both hands drill upward and the sword wraps to the right as your right foot turns outward and takes a small step [toward your left foot] and your left foot turns inward and advances, turning your body to the rear. [7] Chop with both hands, your right foot withdrawing a step. [8] The sword wraps to the left and chops, your

left foot withdrawing a step. [9] Your right foot takes a small step and your left foot quickly advances to be stood on as your right foot lifts, the sword deflecting to the right. [10] Your right foot advances as the sword shears to the left.

Do it in this way on both sides continuously without pausing.

四馬形劍

4. HORSE FORM SWORD

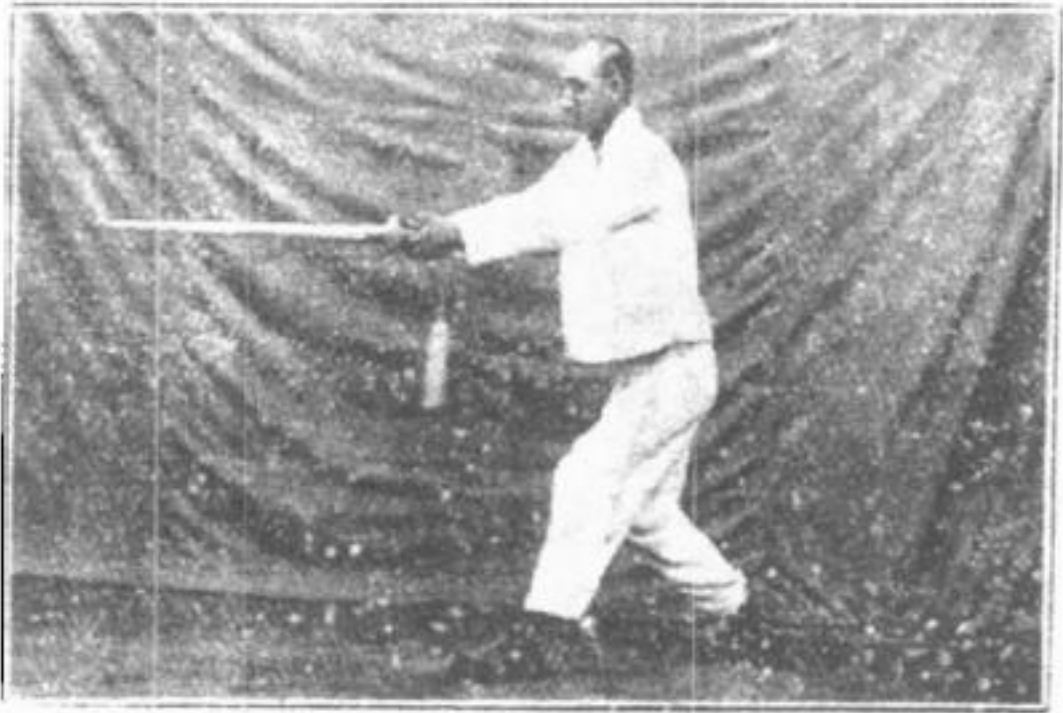
劈劍開勢左足寸步兩手捧劍向前刺右足疾進立定兩手撤回左足提起與右脛骨平

Begin with the chopping sword. [1] Your left foot taking a small step, stab forward with both hands. Your right foot quickly advances to be stood on as your hands withdraw, your left foot lifting to be level with your right shinbone.



兩手捧劍刺出左足同時前進

[2] Stab out with both hands as your left foot advances.



然後兩手上攢劍向左裹左足寸步右足前進劈出右足寸步劍向前刺左足疾進立定兩手撤回右足提起與左脛骨平兩手捧劍刺出右足同時前進如此左右連接不斷

[3] Then drill upward with both hands and the sword wraps to the left as your left foot takes a small step, your right foot advancing as the sword chops. [4] Your right foot taking a small step, the sword stabs forward. Your left foot quickly advances to be stood on as your hands withdraw, your right foot lifting to be level with your left shinbone.

[5] Stab out with both hands as your right foot advances.

Do it in this way on both sides continuously without pausing.

五蛇形劍

5. ALLIGATOR FORM SWORD

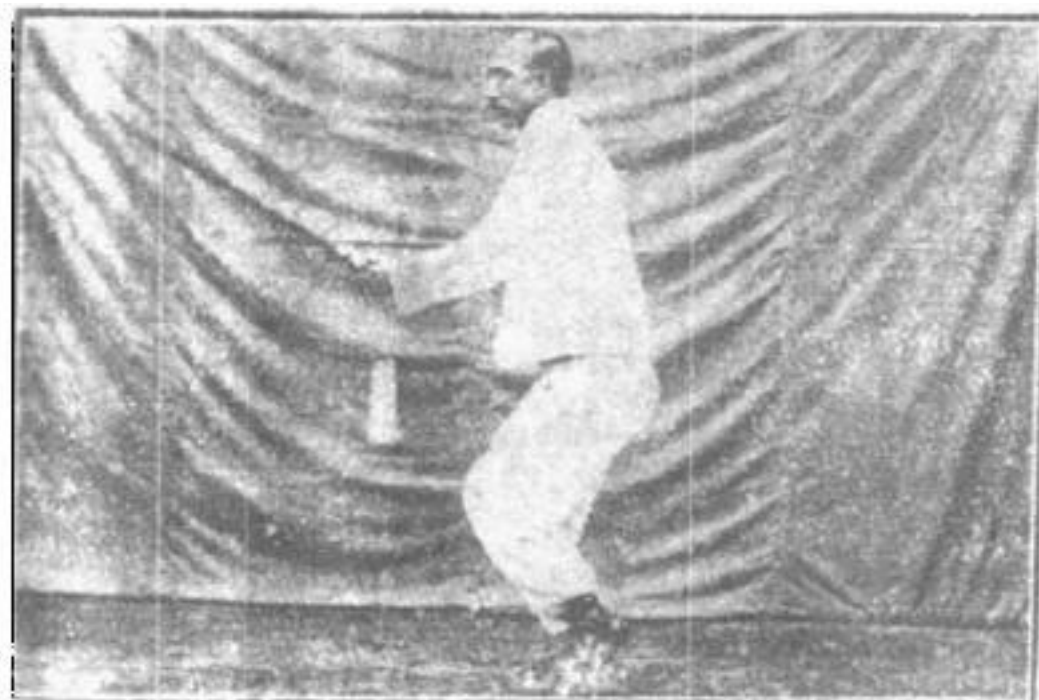
劈劍開勢兩手捧劍左足左進右足隨之提起與右脛骨平兩手捧劍左圈與頂平

Begin with the chopping sword, both hands holding the sword. [1] Your left foot advances to the left and your right foot follows it, lifting to be level with your right [left] shinbone, while with both hands holding the sword, the sword twines to the left until [the tip is] level with your headtop.



然後右足右進左足隨之提起與右脛骨平兩手捧劍右圈

[2] Then your right foot advances to the right and your right foot follows it, lifting to be level with your right shinbone, while with both hands holding the sword, the sword twines to the right until [the tip is level with your headtop].



如此左右連接不斷

Do it in this way on both sides continuously without pausing.

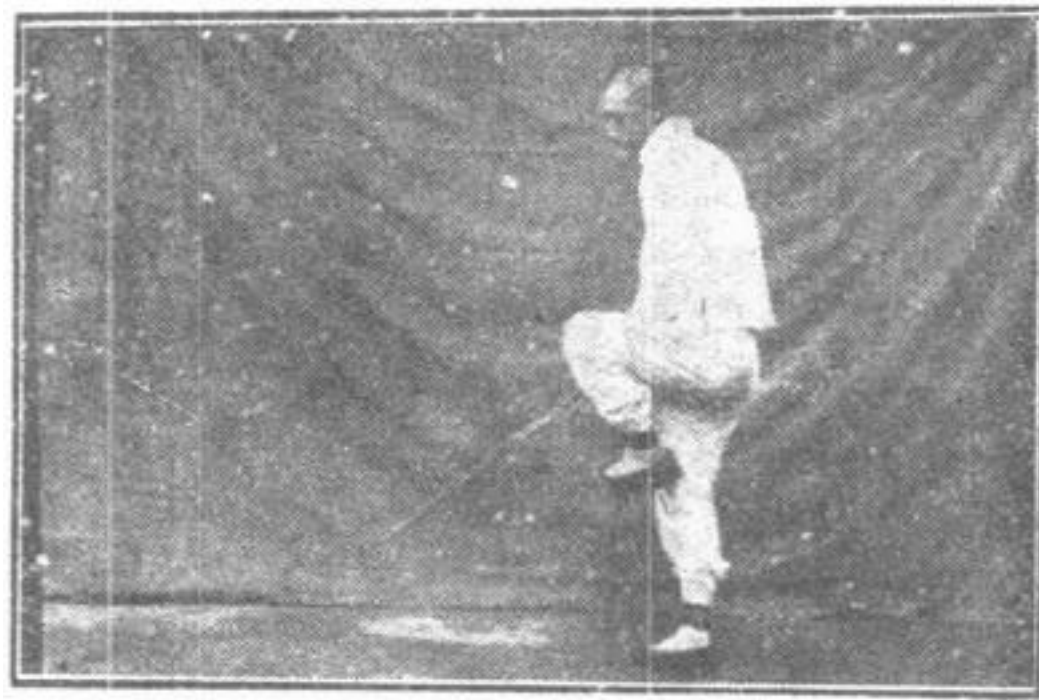
六鷄形劍

6. ROOSTER FORM SWORD

劈劍開勢左足寸步兩手捧劍前刺隨即撤回右劃劍尖至右足前止右足前進左足提起

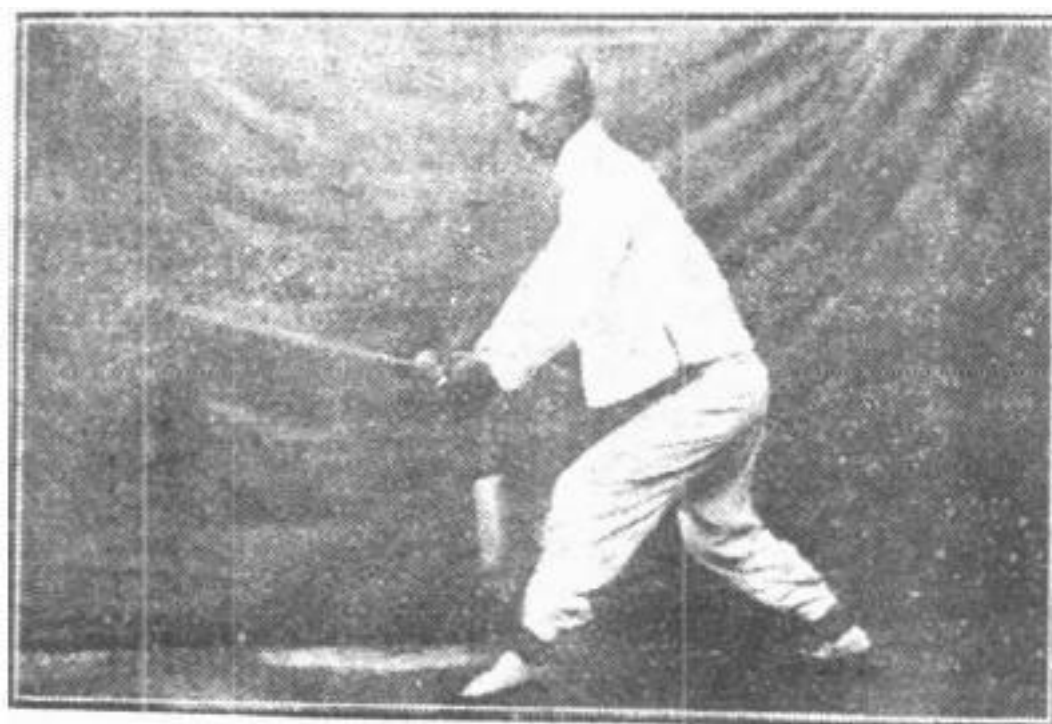
Begin with the chopping sword. [1] Your left foot takes a small step, and with both hands holding the sword, stab forward. The sword immediately withdraws, scratching to the right with the sword tip until in front of your

right foot, as your right foot advances and your left foot lifts.



兩手上撩左足同時前進與劍相顧次又兩手上攢劍向左裹左足寸步右足前進兩手劈出然後右足寸步兩手前刺隨即撤回左劃劍尖至左足前止左足前進右足提起兩手上撩右足亦同時前進與劍相顧次即兩手上攢劍向右裹右足寸步左足前進兩手劈出如原狀

[2] Both hands do an upward raise in coordination with your left foot advancing. Then drill upward with both hands, the sword wrapping to the left as your left foot takes a small step. As your right foot advances, chop using both hands. [3] Then your right foot takes a small step as with both hands you stab forward. The sword immediately withdraws, scratching to the left with the sword tip until in front of your left foot, as your left foot advances and your right foot lifts. [4] Both hands do an upward raise in coordination with your right foot advancing. Then drill upward with both hands, the sword wrapping to the right as your right foot takes a small step. As your left foot advances, chop using both hands.



[Do it in this way on both sides continuously without pausing.]

七燕形劍

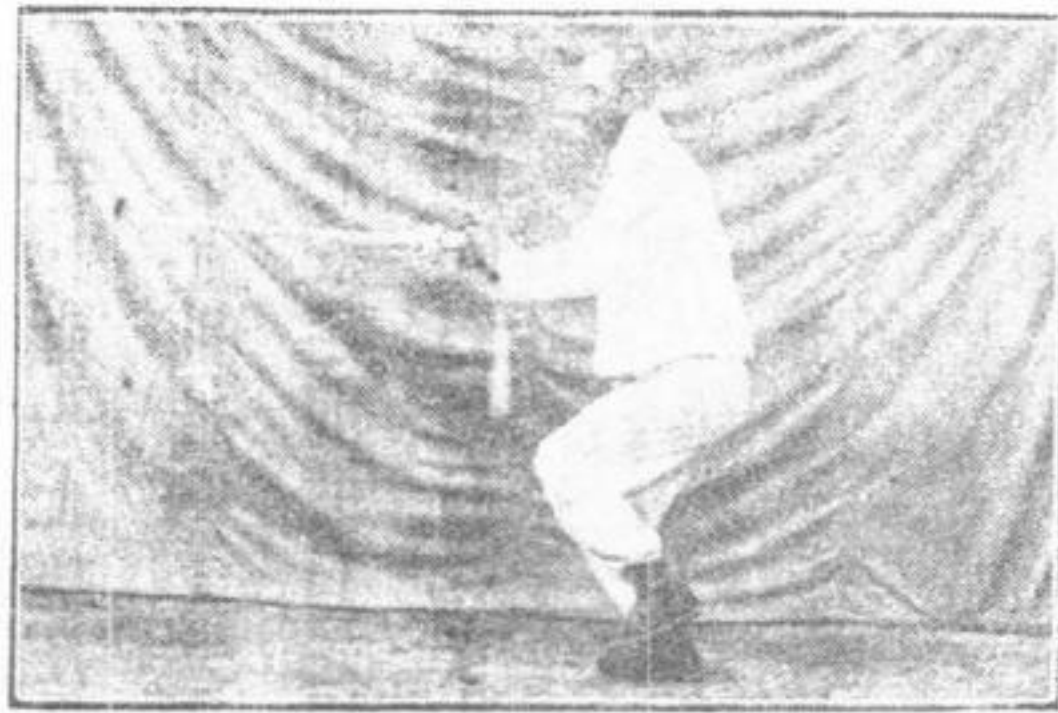
7. SWALLOW FORM SWORD

劈劍開勢左足提起即時落下左手裏裹順腿下插右手持劍向右圈撤回右足進一疾步立定左足提起與右脛骨平劍往上撩左手附於右腕上

Begin with the chopping sword. [1] Your left foot lifts and immediately comes down, your left hand wrapping inward and poking downward along your leg, while your right hand withdraws, the sword twining to the right.

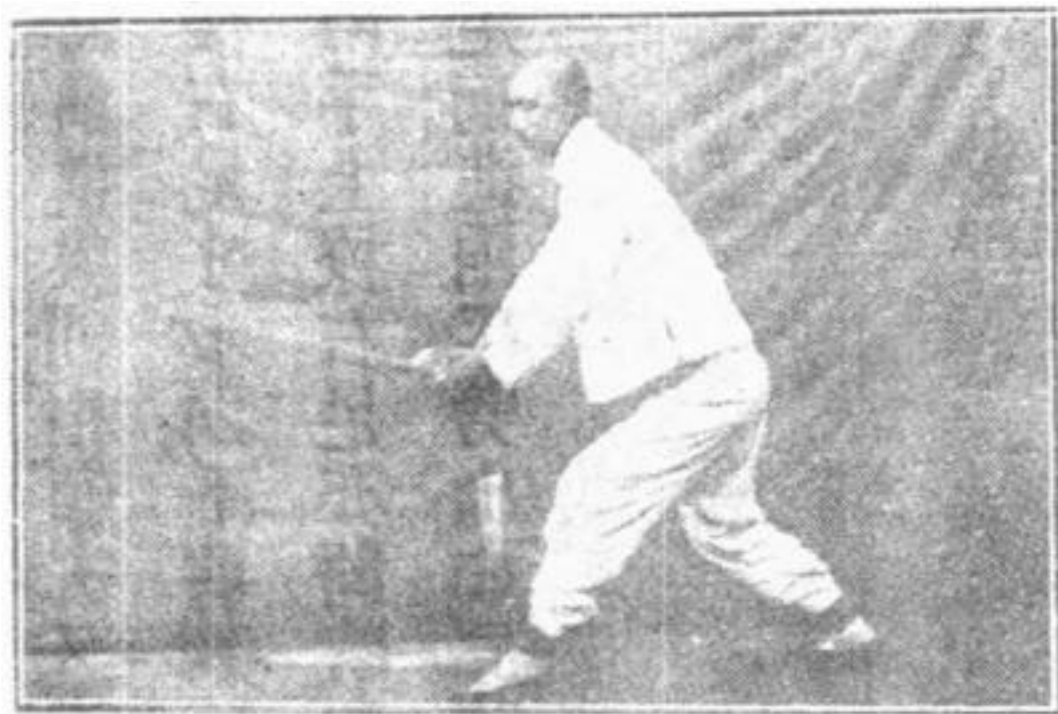
[2] Your right foot quickly advances to be stood on as your left foot lifts to be level with your right shin, the

sword raising, your left hand on top of your right wrist.



次則左足進步劍向右掛劈出與左足相顧

[3] Then your left foot advances, the sword hanging to the right and chopping in coordination with your left foot.



如是連接不斷

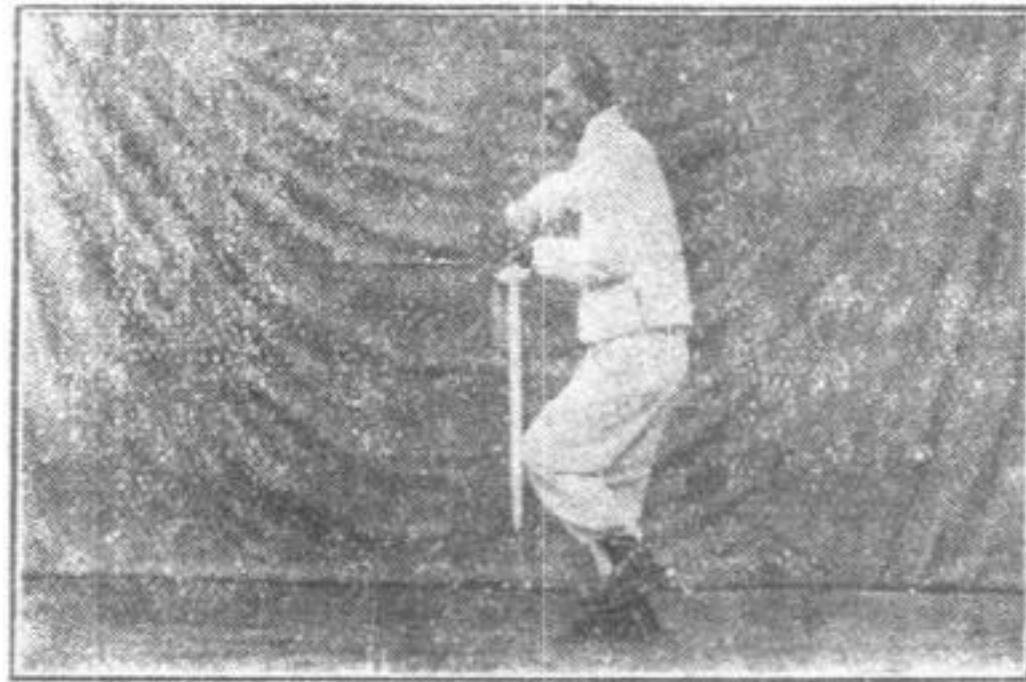
Do it in this way continuously without pausing.

八鷗形劍

8. HAWK FORM SWORD

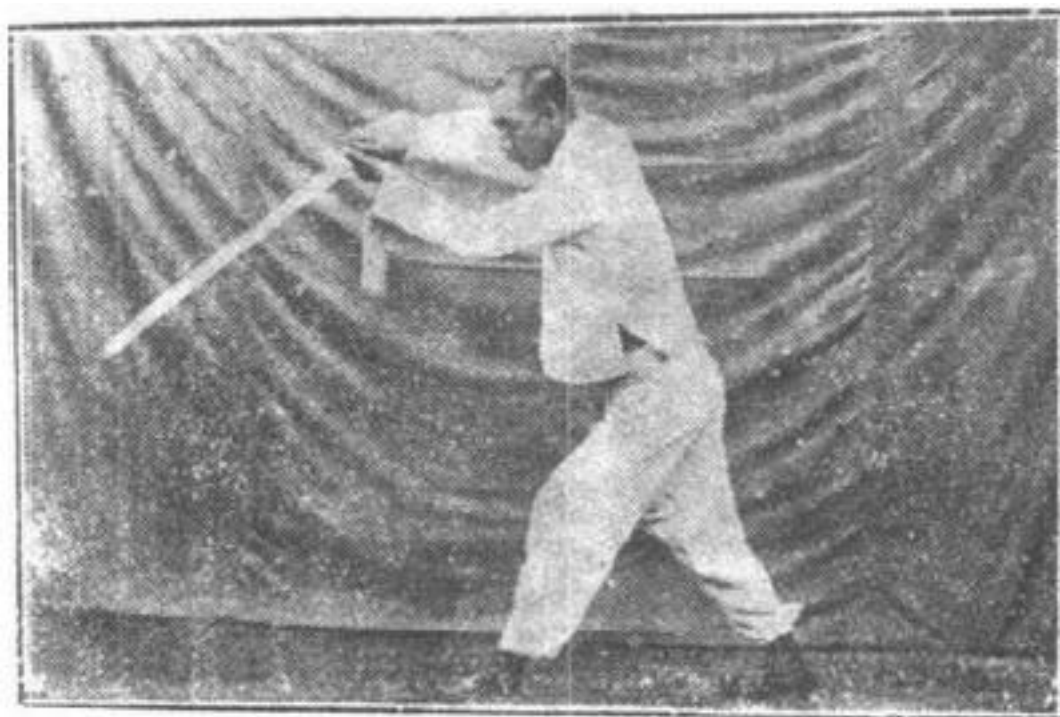
劈劍開勢左足寸步劍向前刺右足進一疾步立定左足提起與右脛骨平兩手捧劍左掛垂下

Begin with the chopping sword. [1] Your left foot takes a small step, the sword stabbing forward. Your right foot quickly advances to be stood on as your left foot lifts to be level with your right shinbone, and with both hands holding the sword, the sword hangs to the left.



左足進步劍向左撩

[2] Your left foot advances, the sword raising to the left.



如此循環不已

Do it in this way continuously without pausing.

九蛇形劍

9. SNAKE FORM SWORD

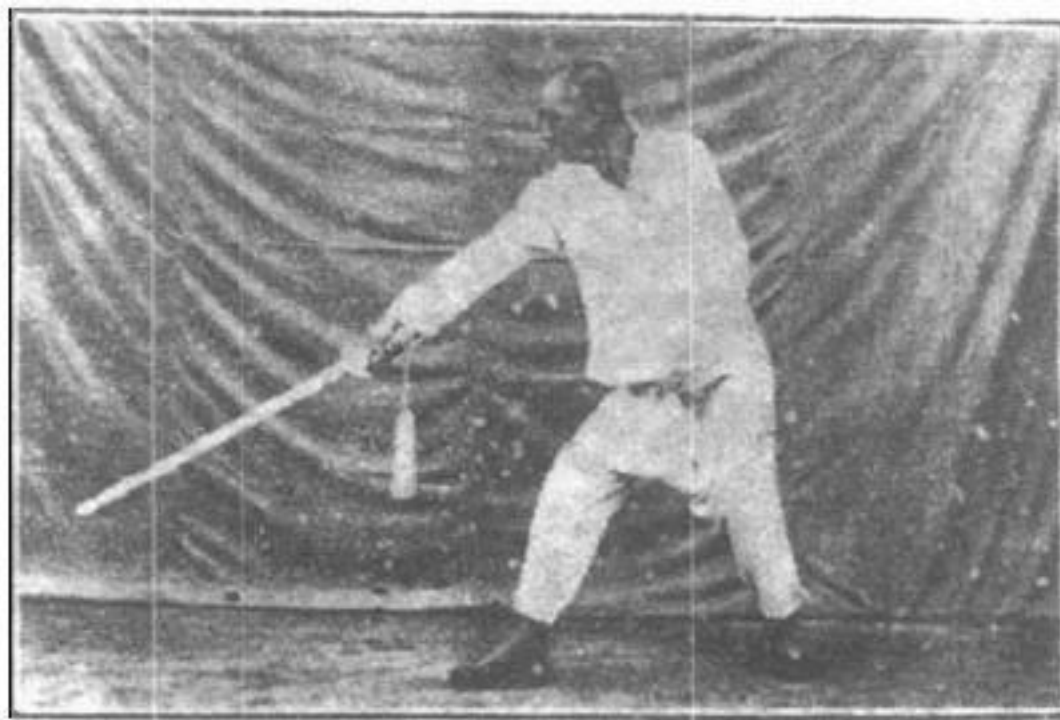
劈劍開勢兩手捧劍左足寸步右足隨之提起與左脛骨平劍向左劃

Begin with the chopping sword, both hands holding the sword. [1] Your left foot takes a small step and your right foot follows it, lifting to be level with your left shinbone, while the sword scratches to the left.



隨即右足進步劍右撩

[2] Then immediately your right foot advances, the sword raising to the right.



然後右足寸步左足隨之提起與右脛骨平劍向右劃隨即左足進步劍向左撩如是左右連接不斷

[3] Then your right foot takes a small step and your left foot follows it, lifting to be level with your right shinbone, while the sword scratches to the right. [4] Then immediately your left foot advances, the sword raising to the left.

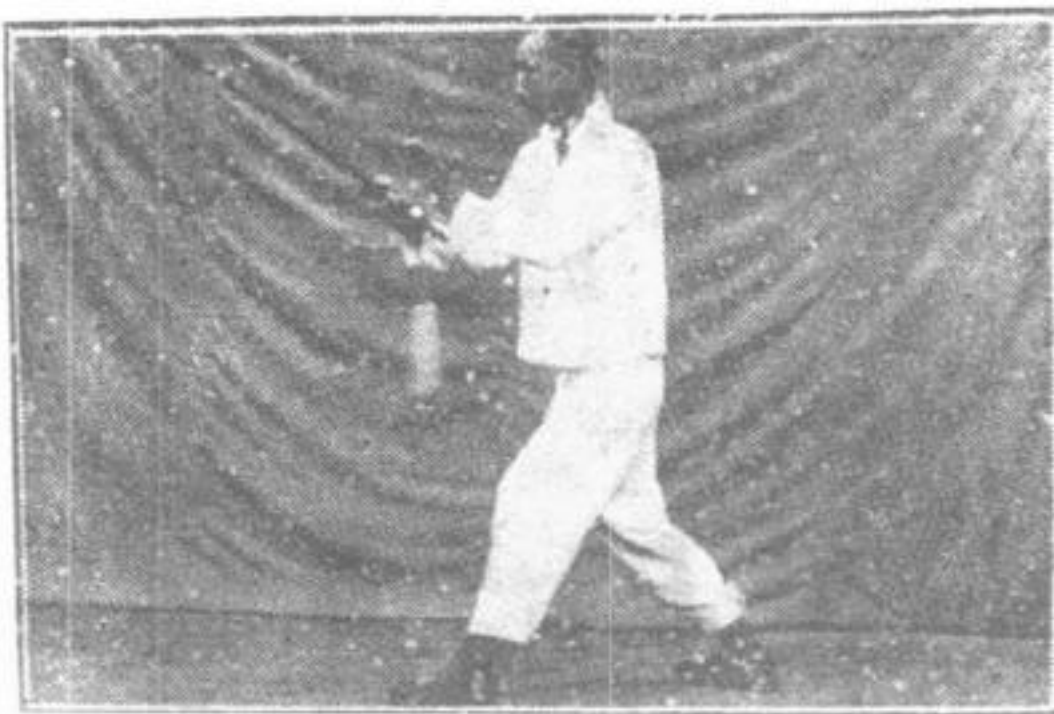
Do it in this way on both sides continuously without pausing.

十台形劍

10. KESTREL FORM SWORD

劈劍開勢兩手捧劍左足左進劍向左圈兩手劈出

Begin with the chopping sword, both hands holding the sword. [1] Your left foot advances to the left as the sword twines to the left and does a double-hand chop.



次又右足右進劍向右圈兩手劈出

[2] Then your right foot advances to the right as the sword twines to the right and does a double-hand chop.



如是左右連接不斷

Do it in this way continuously on both sides without pausing.

十一鷹形熊形劍

11. EAGLE & BEAR FORM SWORD

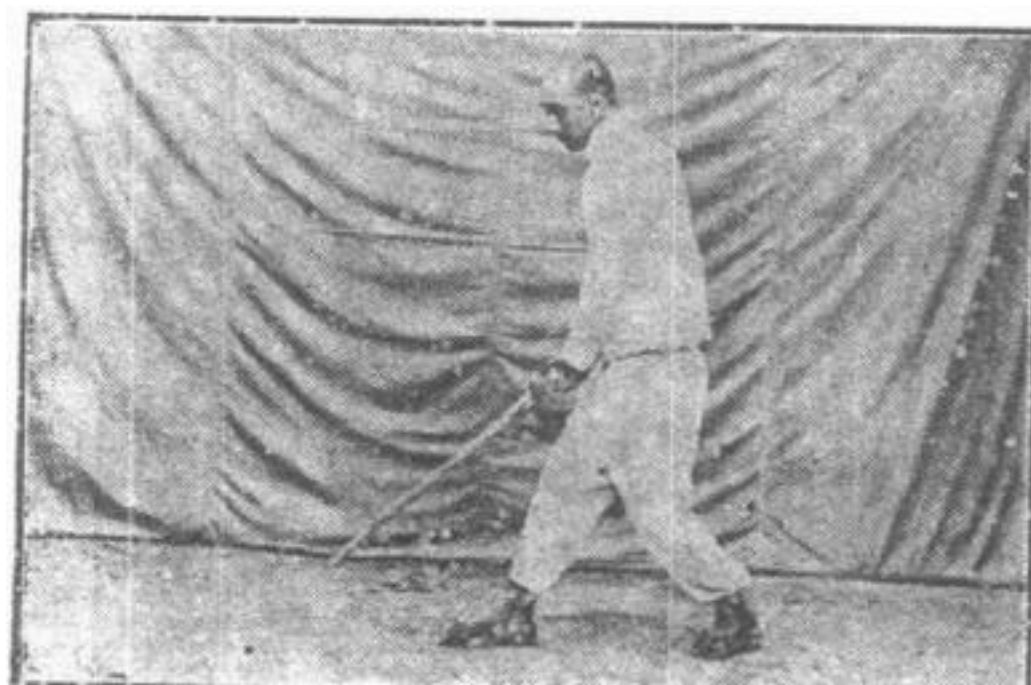
劈劍開勢兩手捧劍上攢

Begin with the chopping sword. [1] With both hands holding the sword, drill upward.



左足前進劈出次又左足寸步兩手捧劍上攢右足前進劈出

[2] Your left foot advancing, chop. [3] Then your left foot takes a small step, and with both hands holding the sword, drill upward. [4] Your right foot advancing, chop.



如是左右連接不斷

Do it in this way on both sides continuously without pausing.

第三節 連環劍

SECTION THREE: [ADVANCE & RETREAT] CONTINUOUS SWORD

劈劍開勢

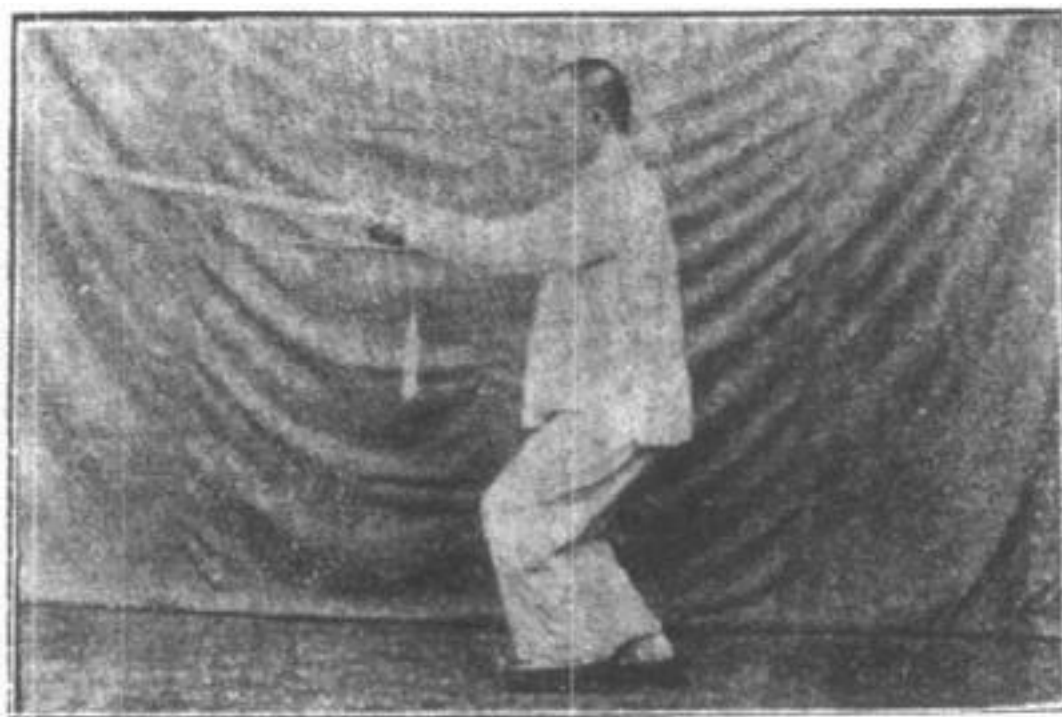
Chopping sword is the beginning posture.

第一勢

Posture 1:

左足寸步向前平刺作崩劍勢

Your left foot takes a small step. Go forward with a horizontal stab [as your right foot follows], performing the crashing sword technique.

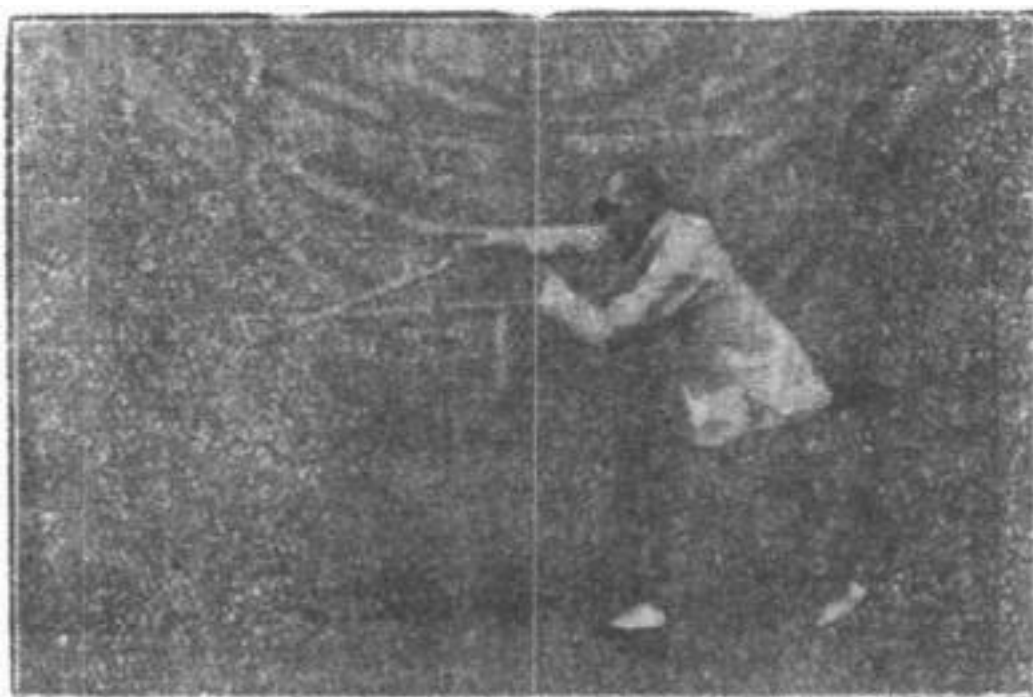


第二勢

Posture 2:

右足退步劍右劃左足亦退劍前刺

Your right foot retreats, the sword scratching to the right. Your left foot then retreats, the sword stabbing forward.

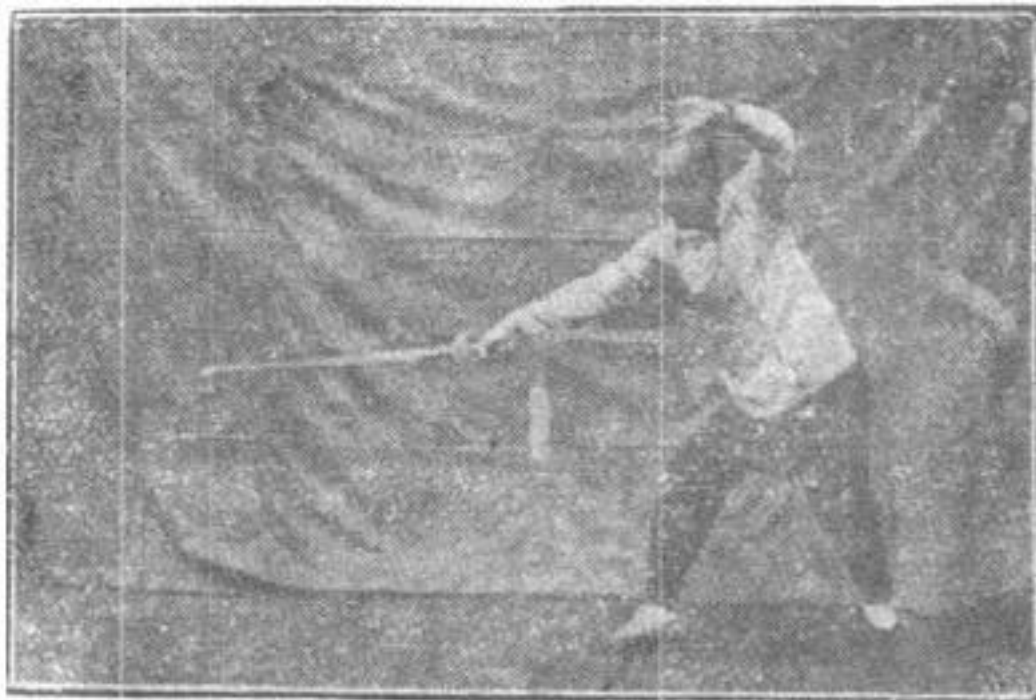


第三勢

Posture 3:

左足進步左掛右足進步前劈

Your left foot advances, the sword hanging to the left. Your right foot advances, the sword chopping forward.



第四勢

Posture 4:

左足退步劍左掛右足亦退劍向下劈

Your left foot retreats, the sword hanging to the left. Your right foot then retreats, the sword chopping down.

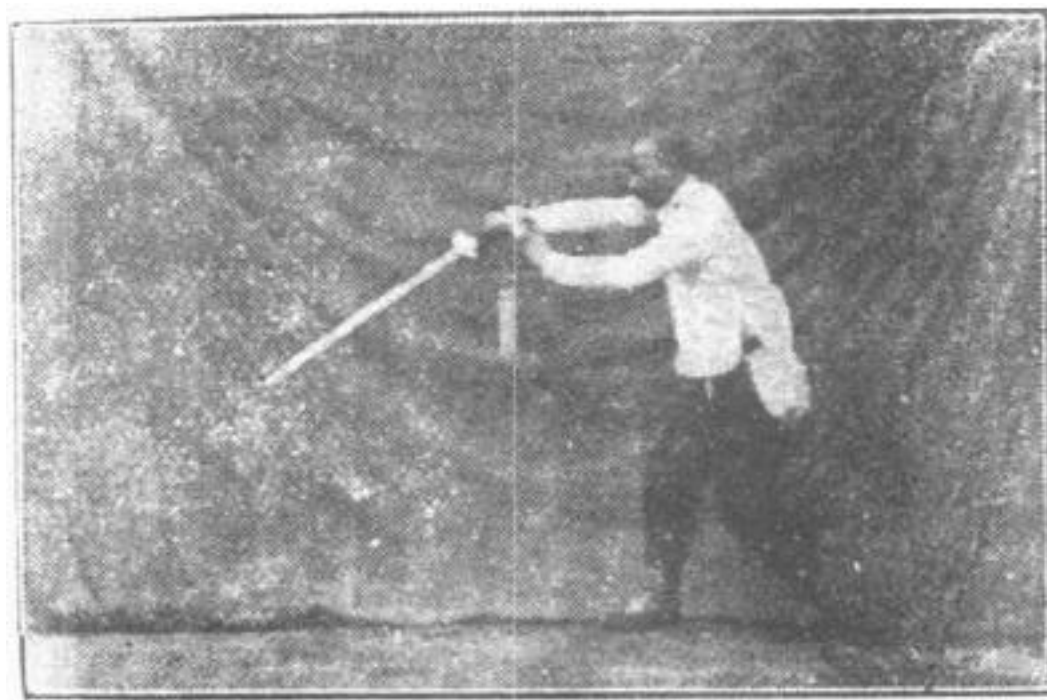


第五勢

Posture 5:

左足進步劍左撥右足進步劍向右撩

Your left foot advances, the sword deflecting to the left. Your right foot advances, the sword raising to the right.

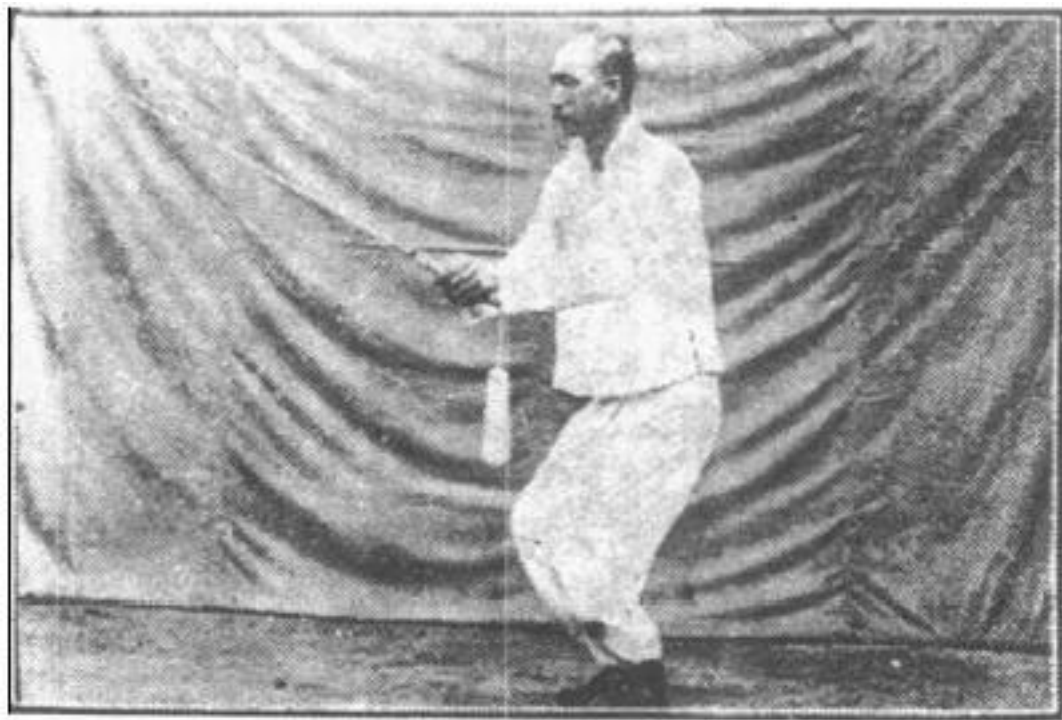


第六勢

Posture 6:

左足進步右足隨之劍左圈左砍

Your left foot advances and your right foot follows it, the sword twining to the left then cleaving to the left.



第七勢

Posture 7:

右足退步左足隨之劍右圈右砍

Your right foot retreats and your left foot follows it, the sword twining to the right then cleaving to the right.



第八勢

Posture 8:

左足進步劍向上撩

Your left foot advances, the sword raising.



第九勢

Posture 9:

左足寸步右劃右足進步劍向前刺

Your left foot takes a small step, the sword scratching to the right. Your right foot advances, the sword stabbing forward [same as in Posture 2].

第十勢

Posture 10:

左足寸步劍向前刺作崩劍勢

Your left foot takes a small step. The sword stabs forward, performing the crashing sword [same as in Posture 1].

形意武術與別派不同一切器械皆以拳為母尖者則鎗法作用刃者則劍法作用故以上五行劍十二形劍練法均與拳相同其中有擊法顧法且每一動作時皆互為擊顧如劈砍刺撩剪為擊法則掛劃裹撥圈為顧法故雖曰劈曰砍而動作時均含有其餘九字之性質是擊中有顧顧中有擊也

The Xingyi martial art is different from other schools in that each weapon technique uses the hand technique as the basis. For using the tip, a spear technique is applied. For using the edge, a sword technique is applied. The five element and twelve animal sword techniques are the same as in the hand techniques in that within them there are offensive techniques and defensive techniques, and that during each movement there is always both together. If chopping, cleaving, stabbing, raising, and shearing are offensive techniques, then hanging, scratching, wrapping, deflecting, and twining are defensive techniques. Therefore, even though a chopping or a cleaving may be part of a movement, it also contains the qualities of the other nine, for within offense is defense and within defense is offense.

第三章 鎗論

CHAPTER THREE: SPEAR

鎗法之類別亦與拳同有五行鎗十二形鎗之分其用法則可分為圈拿撐攔掛劈砸擢挑扎等十法不過變換應用各成一勢而已以下將五行鎗十二形鎗逐次述之

The spear techniques are also classified in the same way as the boxing techniques, dividing into the Five Element Spear and the Twelve Animal Spear. Its actions can be separated into these ten: twining, capturing,

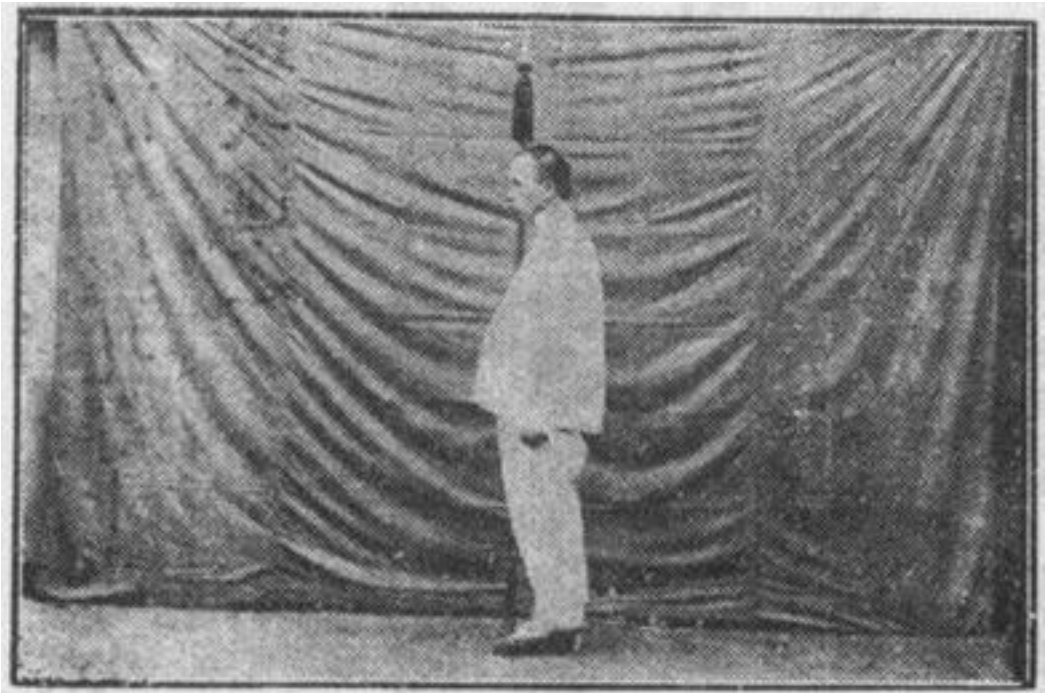
bracing, blocking, hanging, chopping, smashing, propping, carrying, and thrusting. They are nothing more than ways of adaptive response to situations. The five elements and twelve animals for the spear are described individually below.

副口令

The commands:

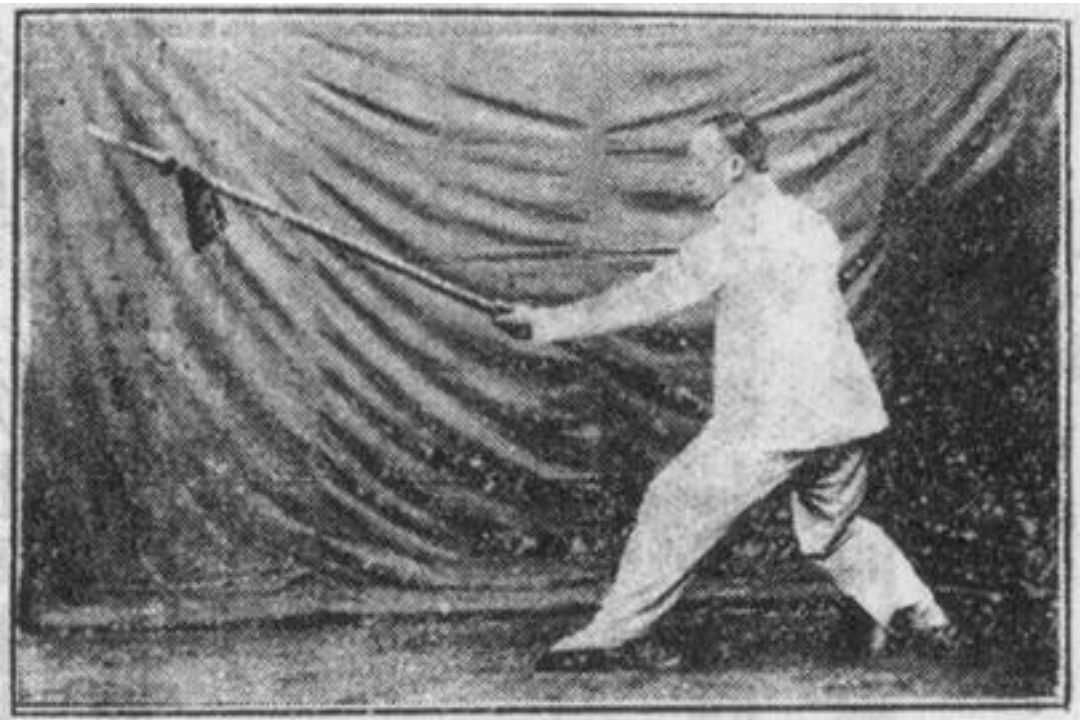
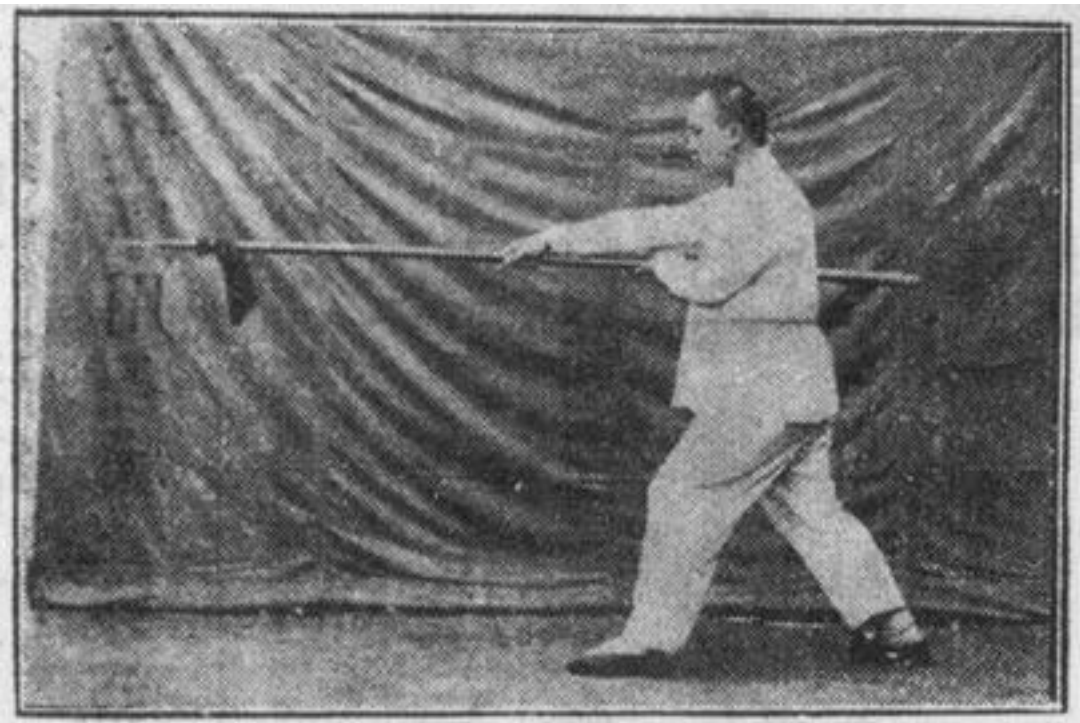
立正 勢如第一圖 無論何種槍術均以此為第一步

“Stand at attention!” The posture is as in the photo below, and regardless of which spear technique, this is always the initial stance.



開勢 勢如第二第三圖 無論何種槍術均以此為第二步

“Begin!” The movement is as in the two photos below, and regardless of which spear technique, this will always be the beginning posture.



第一節 五行鎗

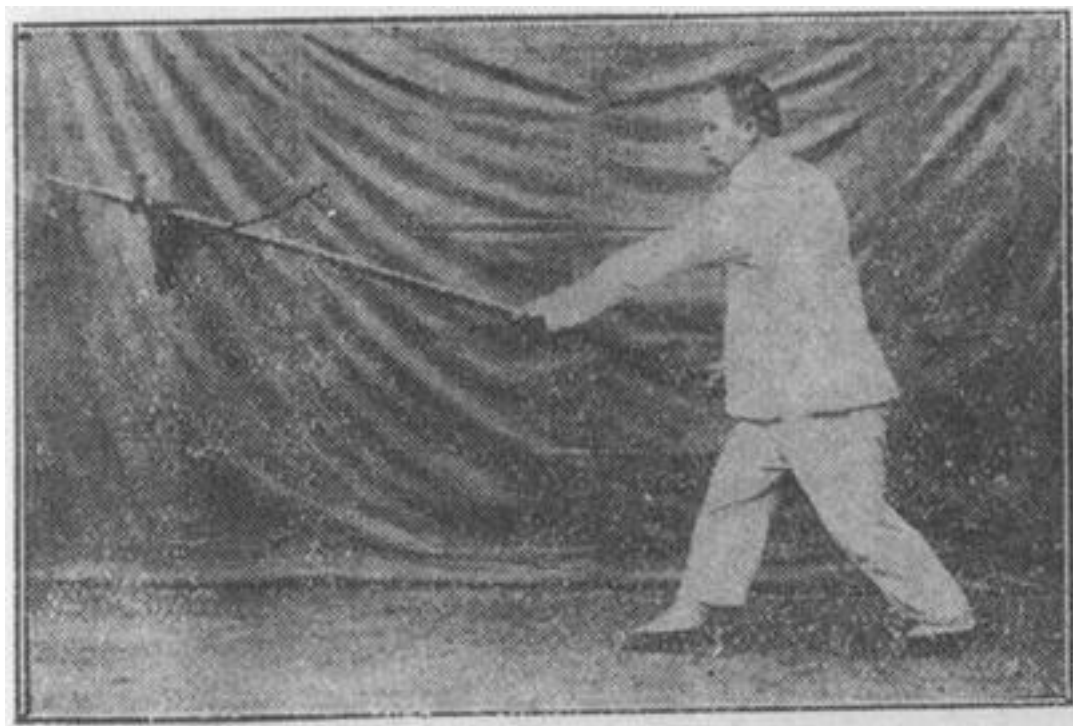
SECTION ONE: FIVE ELEMENT SPEAR

一劈鎗

1. CHOPPING SPEAR

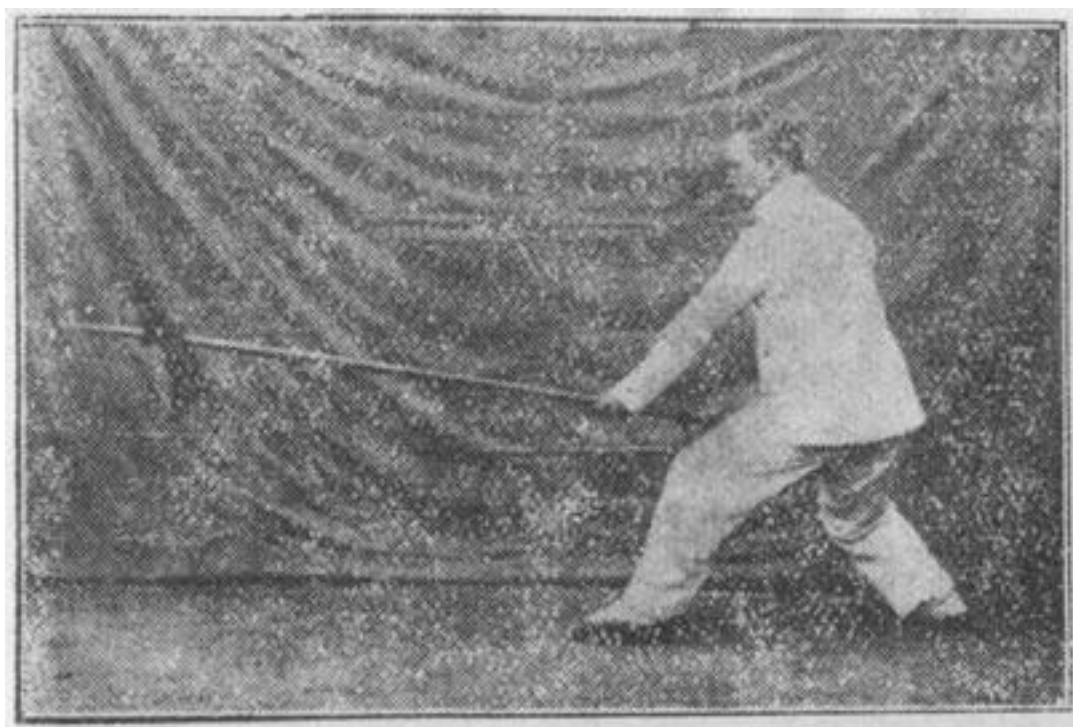
右手持鎗立正開勢半面向右右足撤步如劈拳勢兩手持鎗右攔左足寸步右足前進鎗向前劈

Your right hand holds the spear. Standing straight is the beginning posture. [Your torso] facing halfway to the right, your right foot withdraws. The posture is the same as with the chopping technique in the boxing. [1] With both hands holding the spear, it blocks to the right as your left foot takes a small step. Your right foot advances as the spear chops forward.



右足寸步鎗向左攔左足進步鎗向前劈

[2] Your right foot takes a small step as the spear blocks to the left. Your left foot advances as the spear chops forward.



左右兩足均如劈拳勢進步亦同如是左右連接不斷

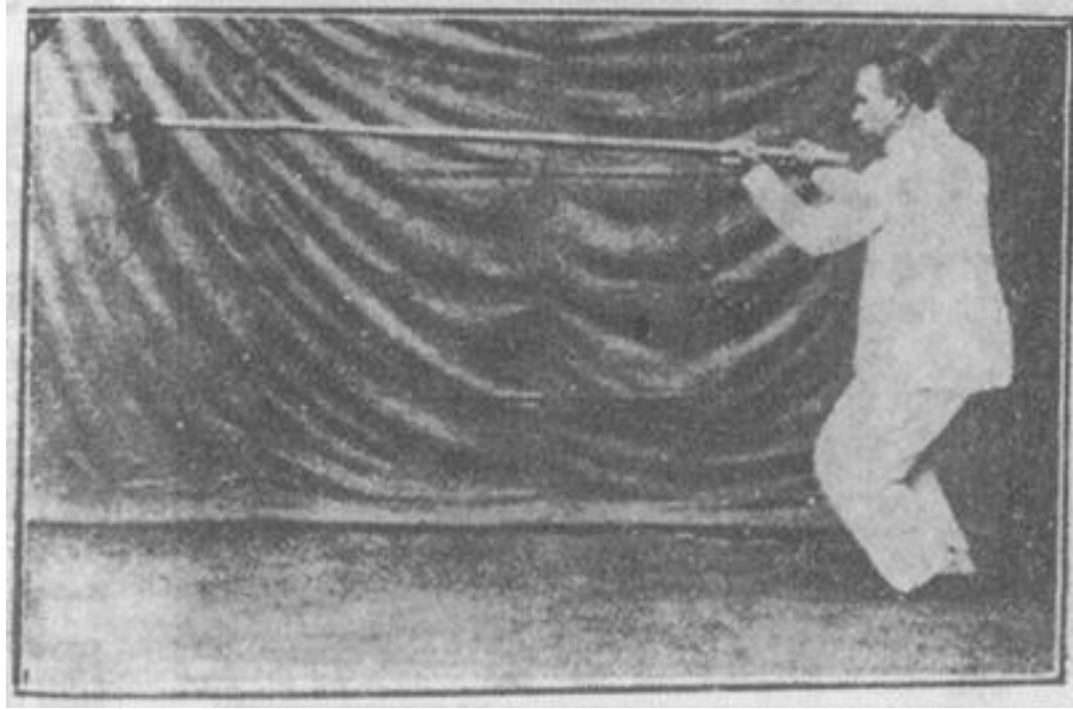
Your feet advance evenly on both sides same as with the chopping technique in the boxing. Do it in this way on both sides continuously without pausing.

二崩鎗

2. CRASHING SPEAR

劈鎗開勢左足進步右足隨之鎗向前扎與肩平

Begin with the chopping spear. [1] Your left foot advances and your right foot follows, the spear thrusting forward at shoulder level.



鎗向下砸左足進步右足亦隨之如是連接不斷

[2] The spear smashes down, your left foot advancing, your right foot again following. [See the second photo for the chopping spear.]

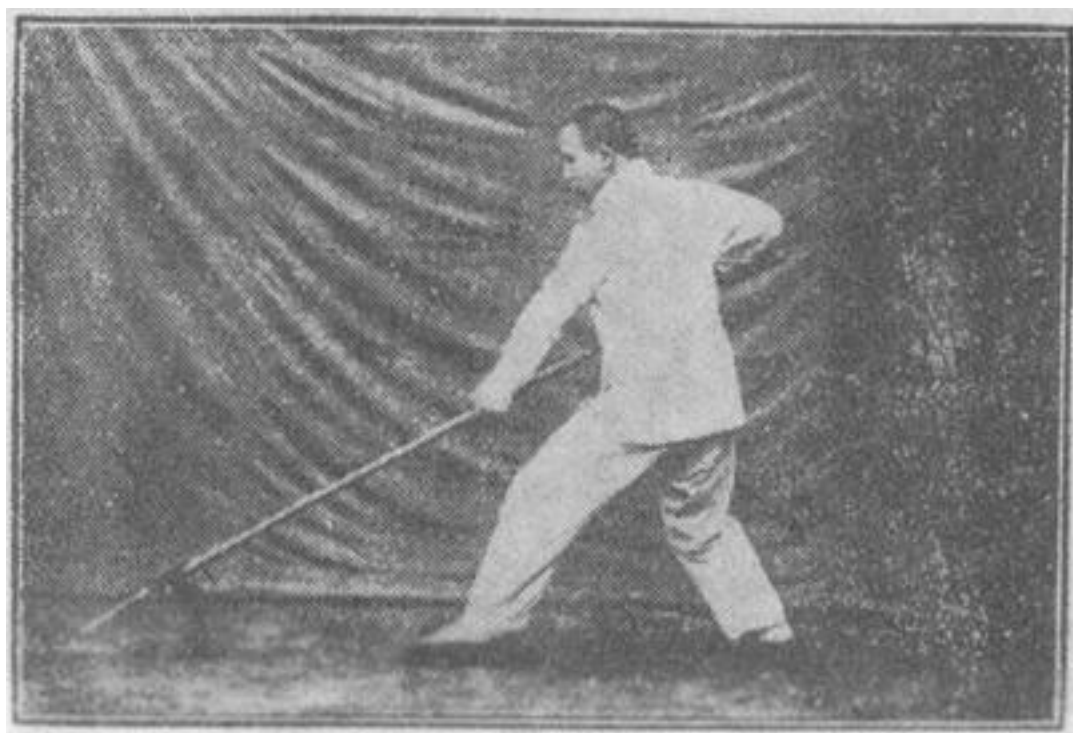
Do it in this way continuously without pausing.

三攢鎗

3. DRILLING SPEAR

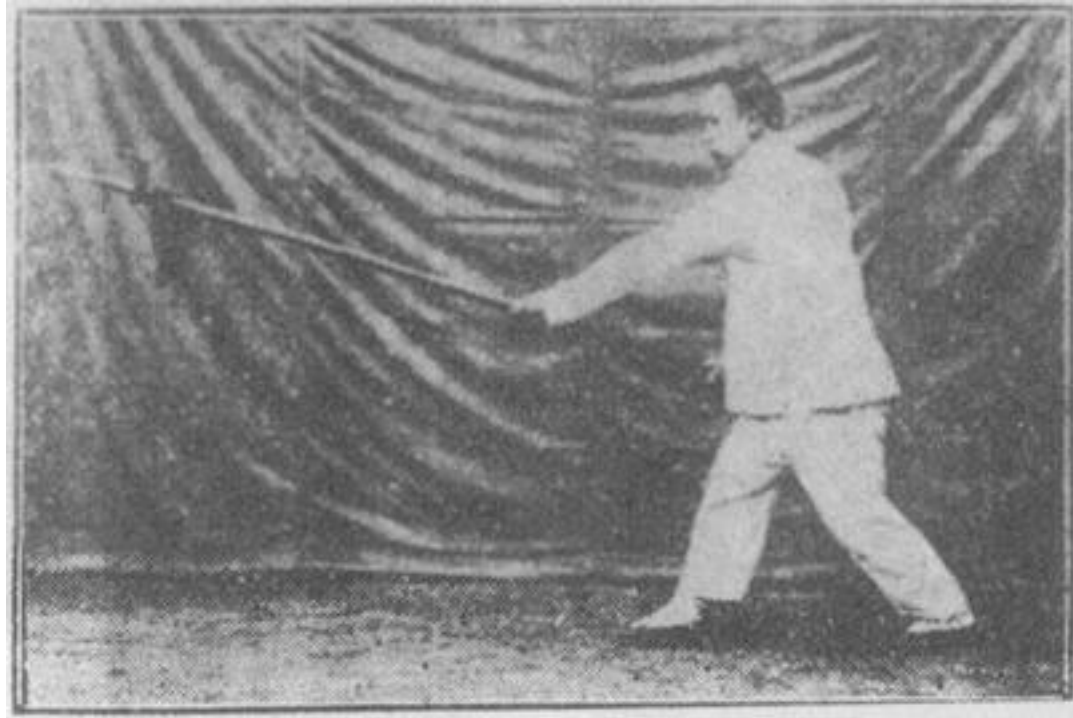
劈鎗開勢鎗向右攔左足寸步

Begin with the chopping spear. [1] The spear blocks to the right as your left foot takes a small step.



右足進步前扎

[2] Your right foot advances as the spear thrusts forward.



然後鎗向左攔右足寸步左足進步前扎如是連接不斷

[3] Then the spear blocks to the left as your right foot takes a small step. [4] Your left foot advances as the spear thrusts forward.

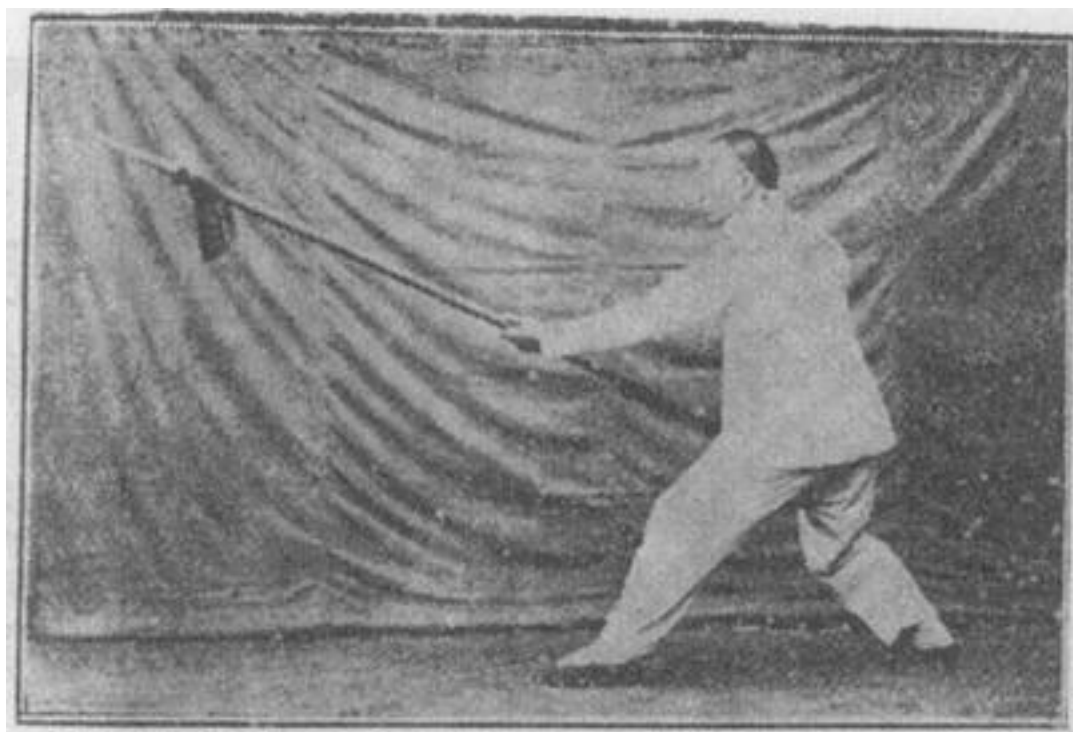
Do it in this way continuously without pausing.

四炮鎗

4. BLASTING SPEAR

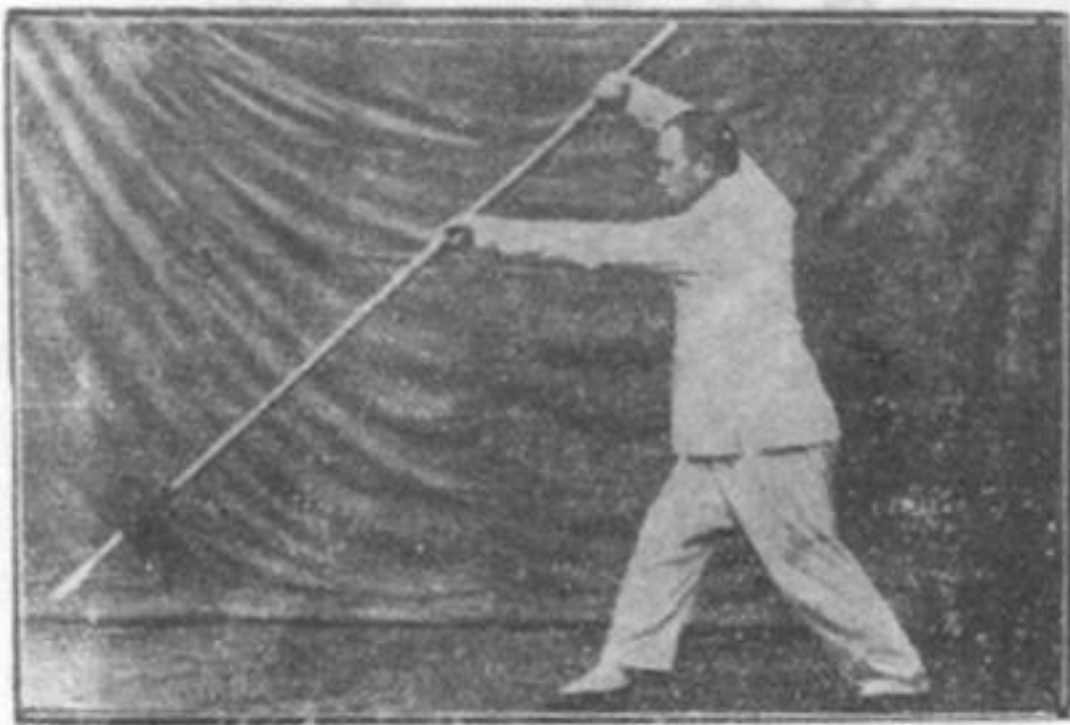
劈鎗開勢左足寸步右足向左橫步鎗向左攔左足進步正拿劈出

Begin with the chopping spear. [1] Your left foot takes a small step and your right foot steps across to the left, the spear blocking to the left. [2] Your left foot advances as the spear captures and chops.



左手向上左撥左足寸步右足前進右手向上左手向前鎗向前擡如炮拳狀

[3] Your left hand going upward, the spear deflects to the left as your left foot takes a small step. [4] Your right foot advances, and with your right hand going upward and your left hand going forward, the spear props forward. It is like the boxing technique.



如是連接不斷

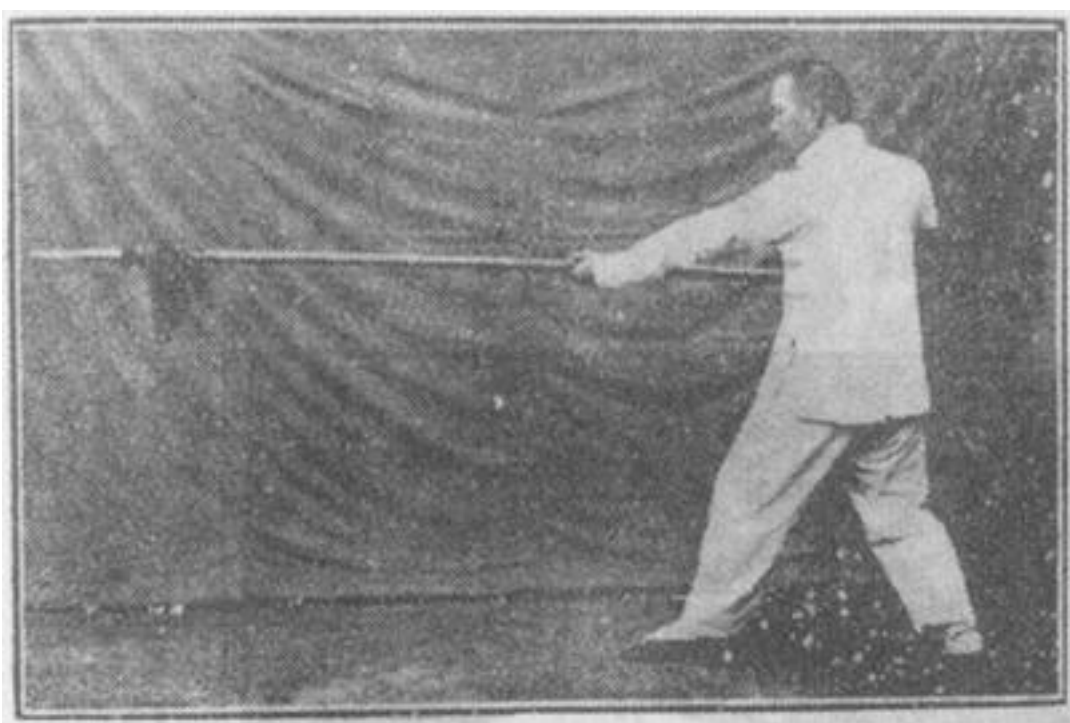
Do it in this way continuously without pausing.

五橫鎗

5. CROSSING SPEAR

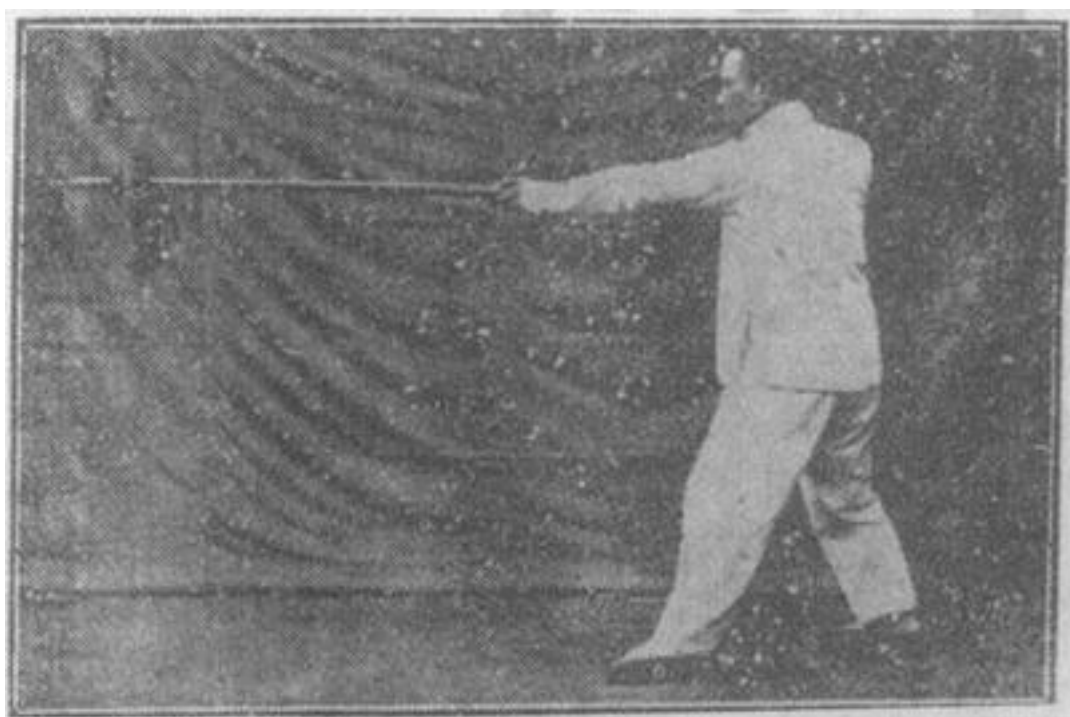
劈鎗開勢左足寸步右足向左橫步鎗向左撥

Begin with the chopping spear. [1] Your left foot takes a small step and your right foot steps across to the left, the spear deflecting to the left.



左足進步鎗向右橫

[2] Your left foot advances, the spear crossing to the right.



如是接連不斷後轉時鎗把前撐鎗尖向下劈仍作劈鎗勢

Do it in this way continuously without pausing. When turning around, the spear handle braces forward, then the spear tip chops down as in the chopping spear technique.

第二節 十二形鎗

SECTION TWO: TWELVE ANIMAL SPEAR

一龍形鎗

1. DRAGON FORM SPEAR

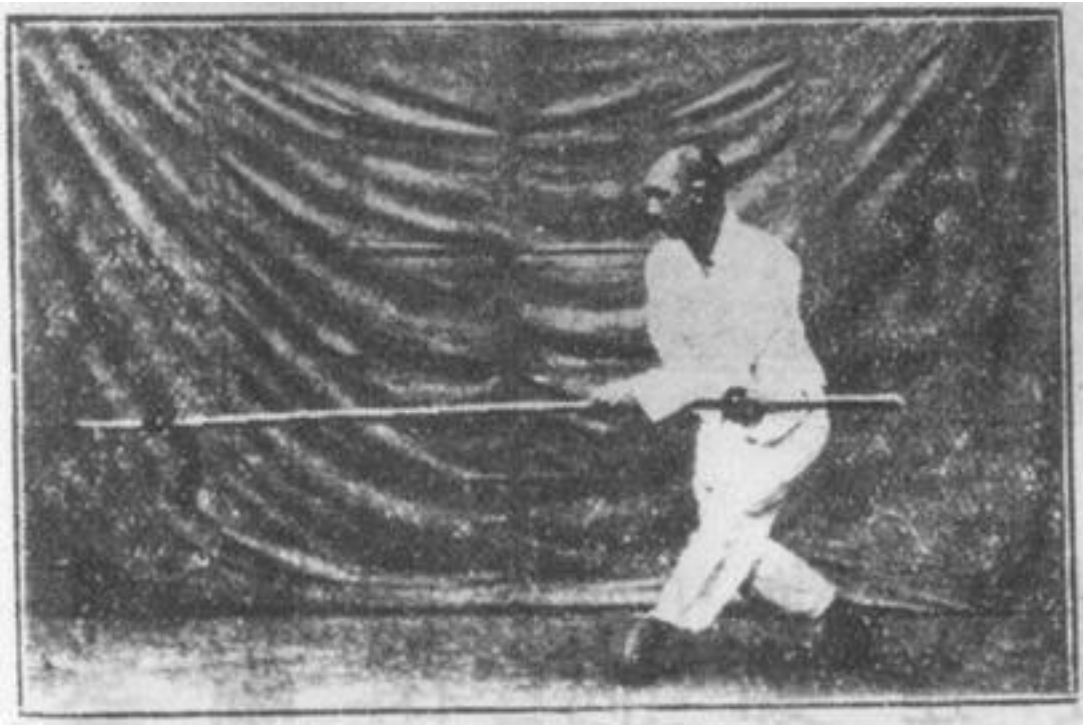
劈鎗開勢向左圈鎗左足提起

Begin with the chopping spear. [1] The spear twines to the left as your left foot lifts.



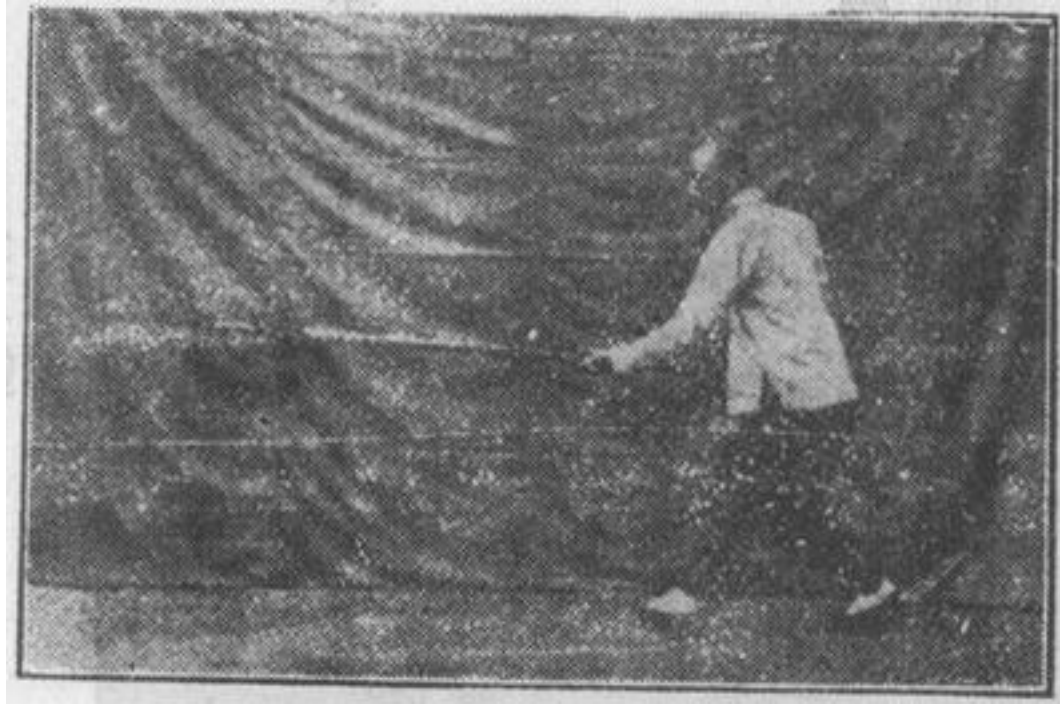
疊手正拿同時左足落下要橫

[2] Folding up with your hands, the spear captures, your left foot coming down sideways.



左足寸步向右圈鎗右足提起反拿劈出同時右足落下要橫

[3] The spear twines to the right as your left foot takes a small step and your right foot lifts. [4] The spear does a reverse capture and chops, your right foot coming down sideways.



如是左右連接不斷

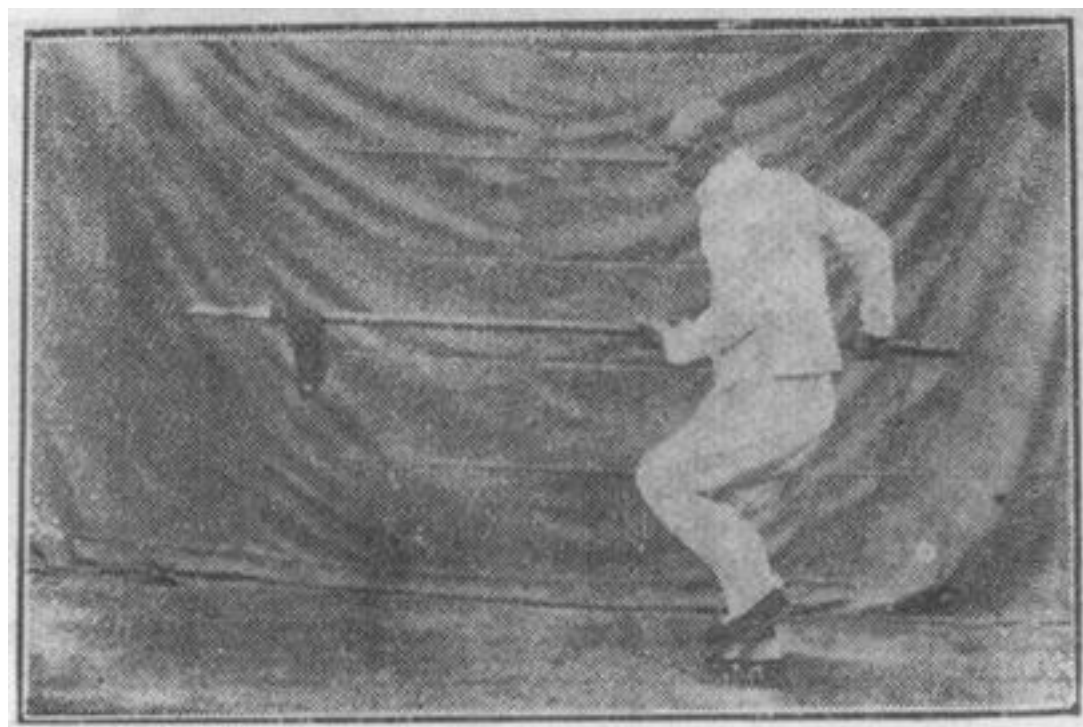
Do it in this way on both sides continuously without pausing.

二虎形鎗

2. TIGER FORM SPEAR

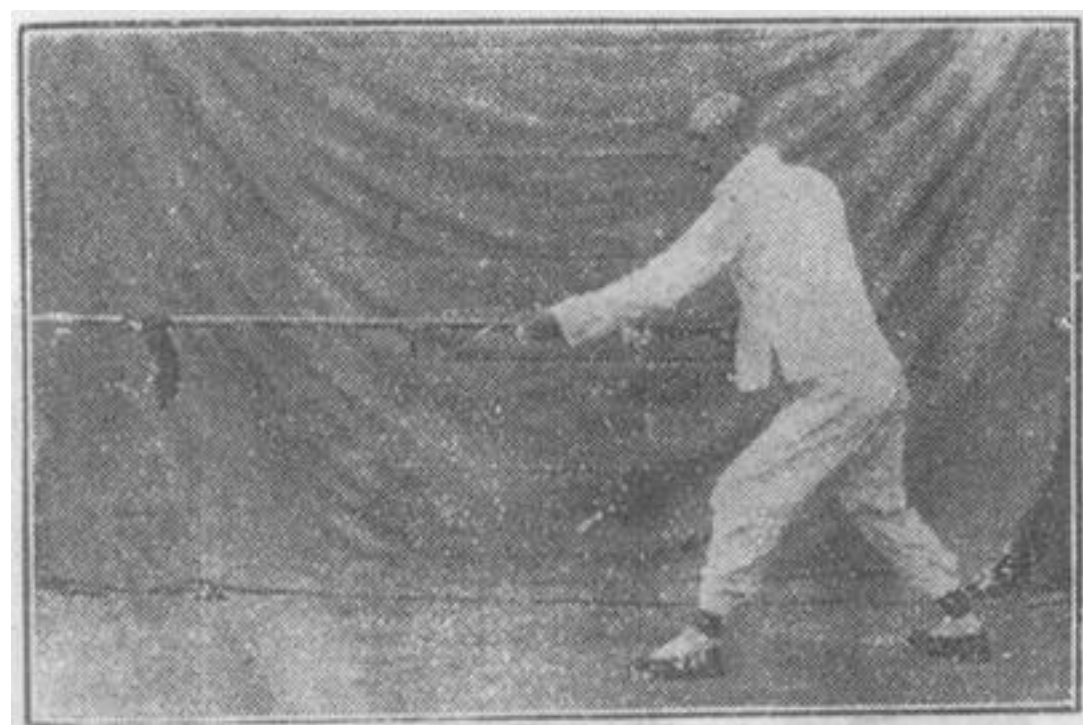
劈鎗開勢左足寸步右足疾進立定左足提起同時向左圈鎗

Begin with the chopping spear. [1] Your left foot takes a small step and your right foot quickly advances to be stood on, your left foot lifting, as the spear twines to the left.



左足進步鎗向前扎

[2] Your left foot advances, the spear thrusting forward.



左足寸步向右圈鎗右足進步鎗向前扎如是左右連接不斷

[3] Your left foot takes a small step, the spear twining to the right. [4] Your right foot advances, the spear thrusting forward.

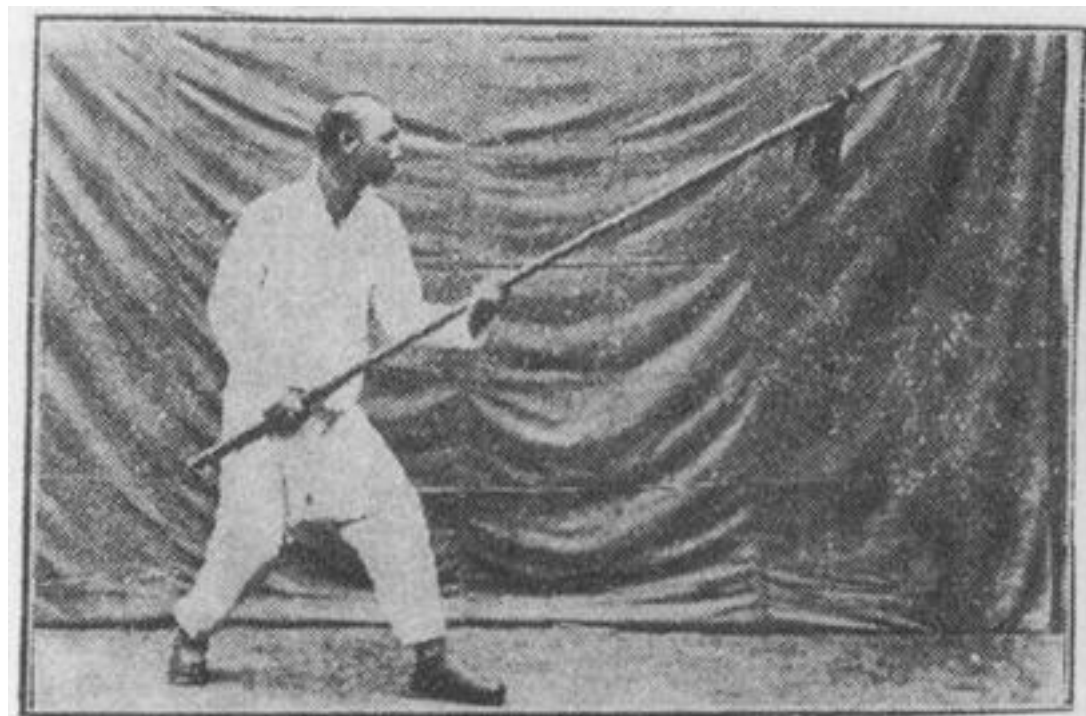
Do it in this way on both sides continuously without pausing.

三猴形鎗

3. MONKEY FORM SPEAR

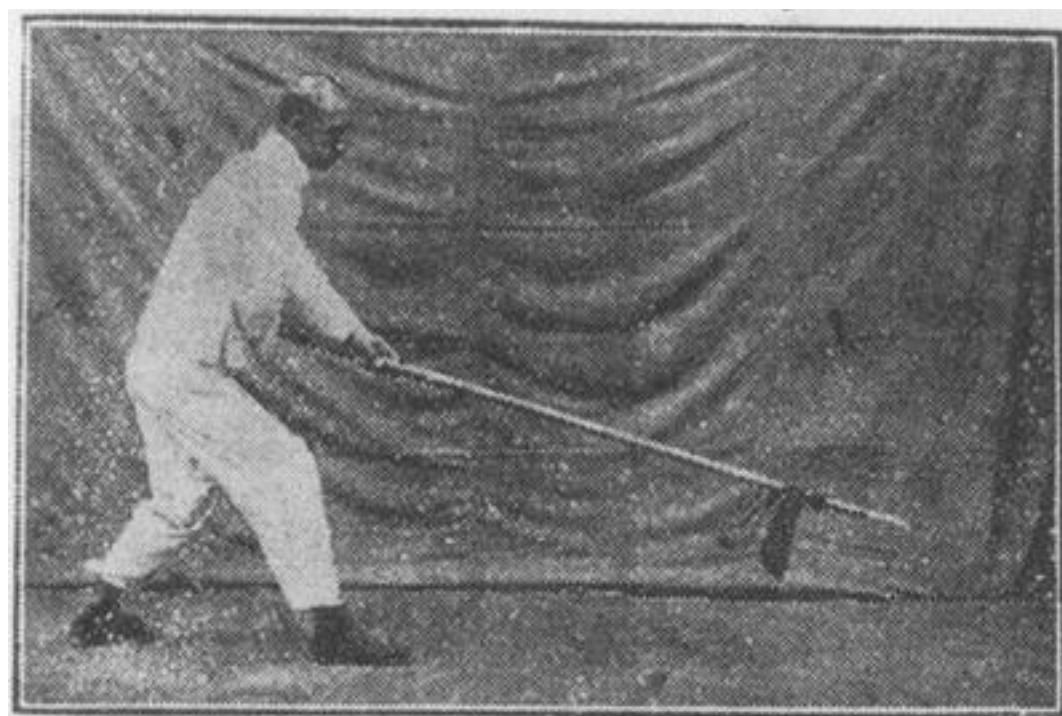
劈鎗開勢鎗向左撥左足外行寸步右足內行進步

Begin with the chopping spear. [1] The spear deflects to the left as your left foot turns outward and takes a small step and your right foot turns inward and advances. [In this way, turn your body to the rear.]



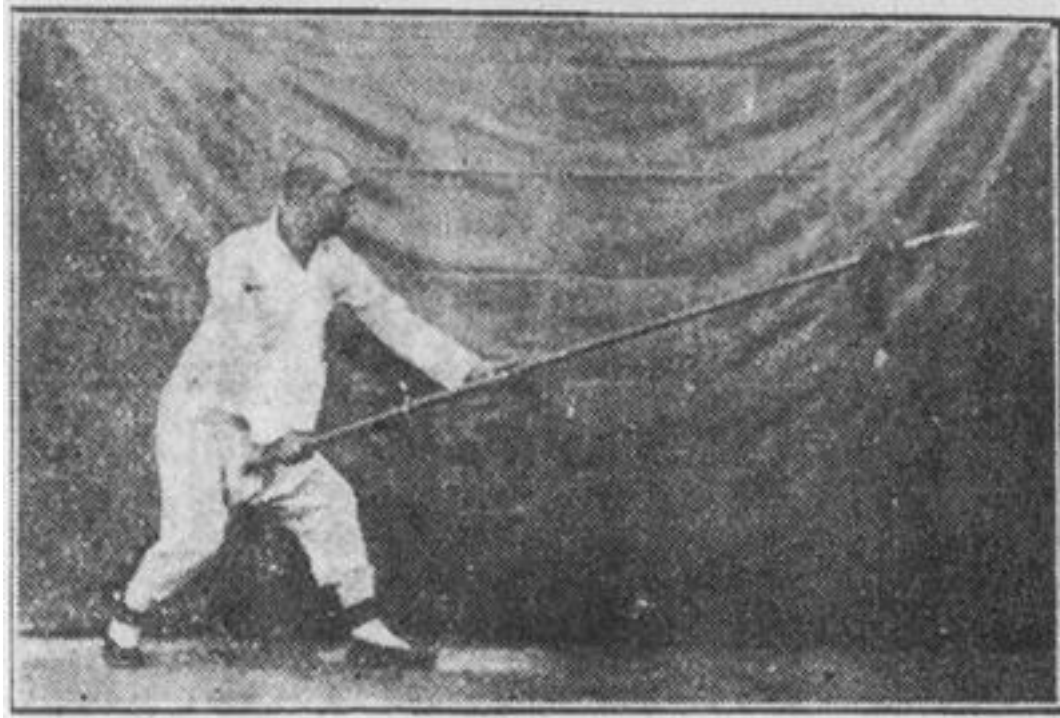
疊手劈鎗左足撤步

[2] Fold up with your hands and chop, your left foot withdrawing a step [chopping with opposite hand and foot forward].



順勢劈鎗右足撤步

[3] Perform the chopping spear technique with same hand and foot forward as your right foot withdraws a step.



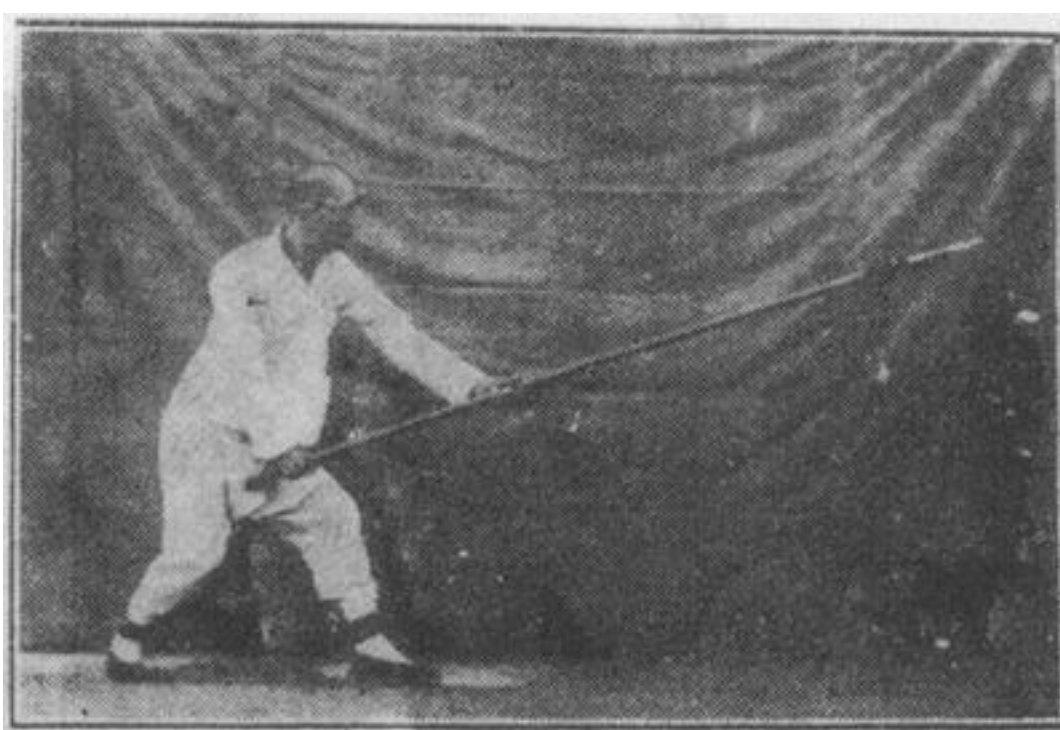
左足寸步右足疾進立定左足提起兩手撤回抱鎗

[4] Your left foot takes a small step and your right foot quickly advances to be stood on as your left foot lifts, your hands withdrawing and embracing the spear.



左足進步向前平刺

[5] Your left foot advancing, stab forward.



如是連接不斷

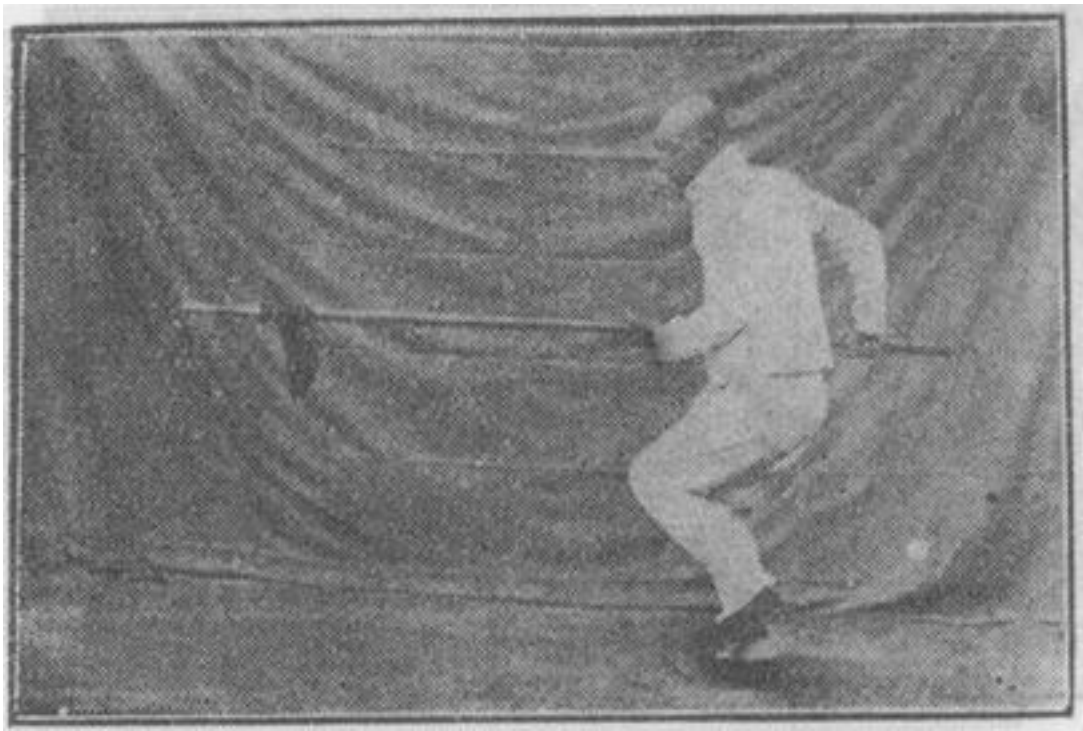
Do it in this way continuously without pausing.

四馬形鎗

4. HORSE FORM SPEAR

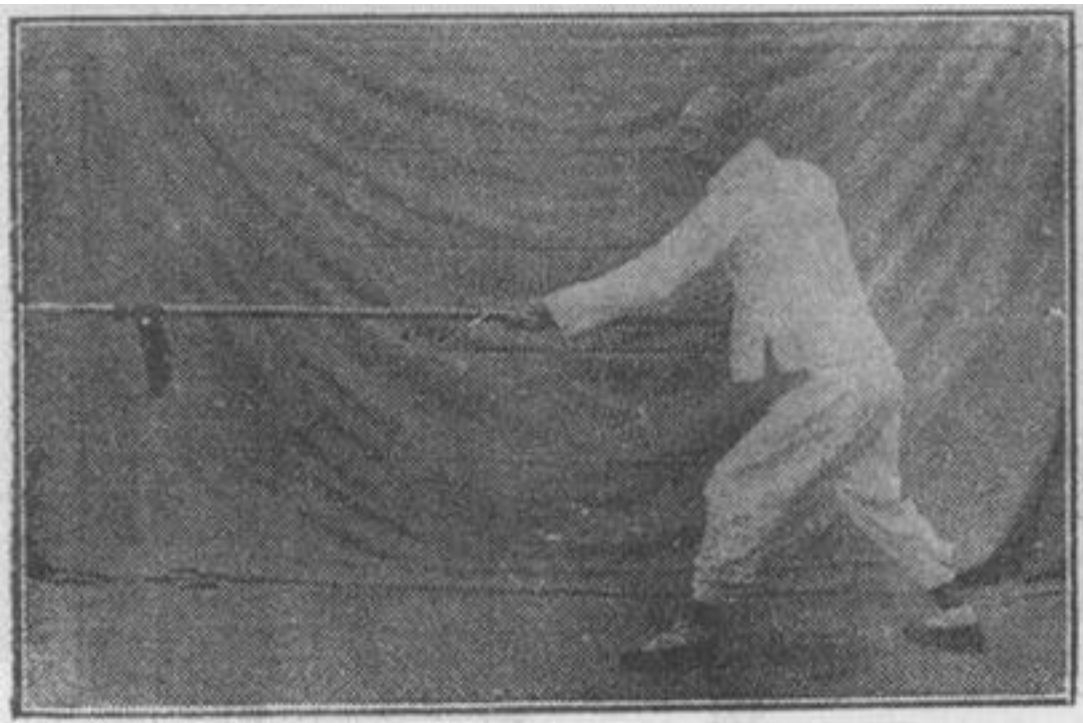
劈鎗開勢左足寸步鎗向前扎右足疾進立定左足提起鎗即撤回

Begin with the chopping spear. [1] Your left foot takes a small step, the spear thrusting forward. Your right foot quickly advances to be stood on as your left foot lifts, the spear withdrawing.



左足進步挫拿前扎

[2] Your left foot advances as the spear does a twisting capture and thrusts.



如是連接不斷

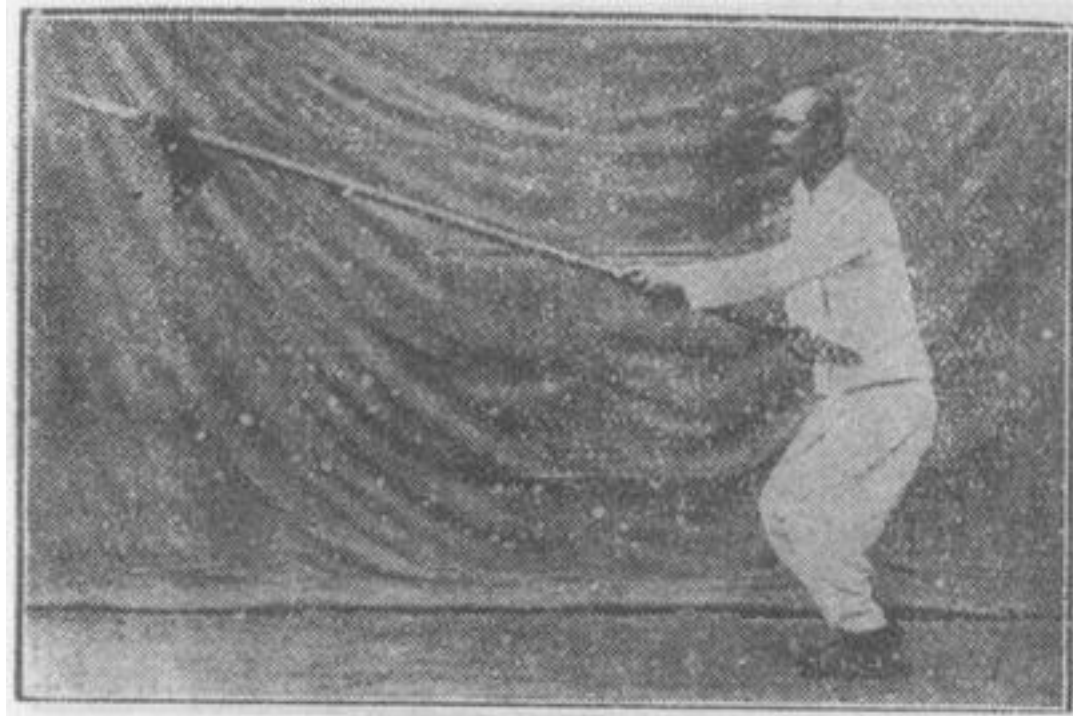
Do it in this way continuously without pausing.

五蛇形鎗

5. ALLIGATOR FORM SPEAR

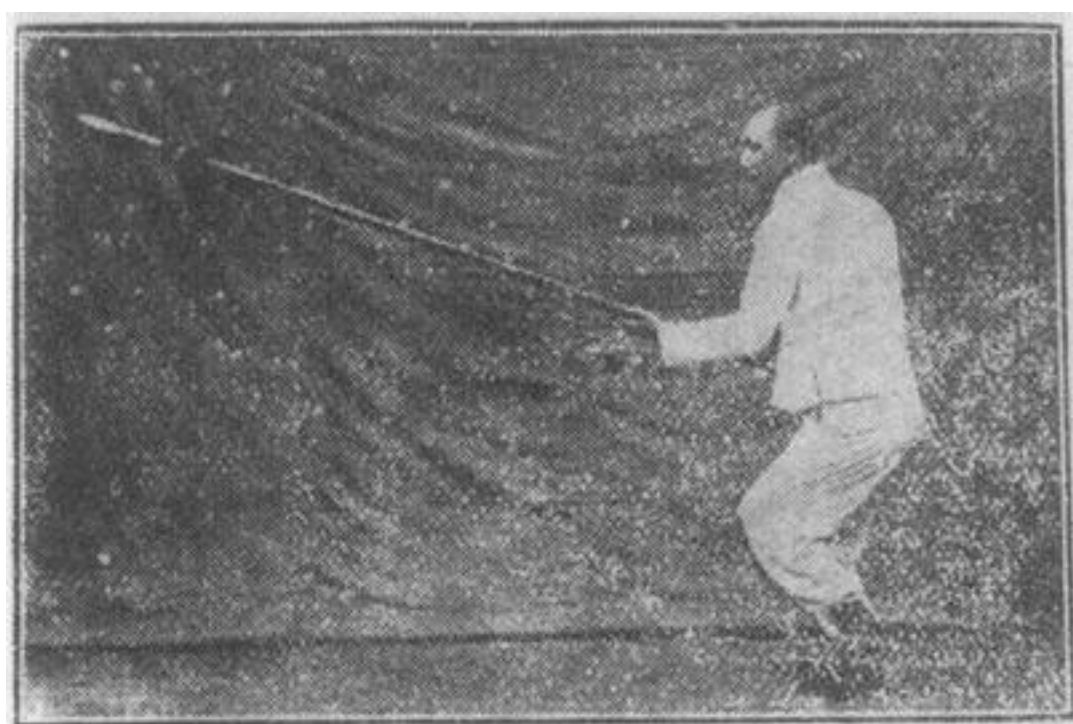
劈鎗開勢左足進步右足隨之向左圈拿

Begin with the chopping spear. [1] Your left foot advances and your right foot follows it, the spear twining and capturing to the left.



右足進步左足隨之向右圈拿

[2] Your right foot advances and your left foot follows it, the spear twining and capturing to the right.



如是左右連接不已

Do it in this way on both sides continuously without pausing.

六鷄形鎗

6. ROOSTER FORM SPEAR

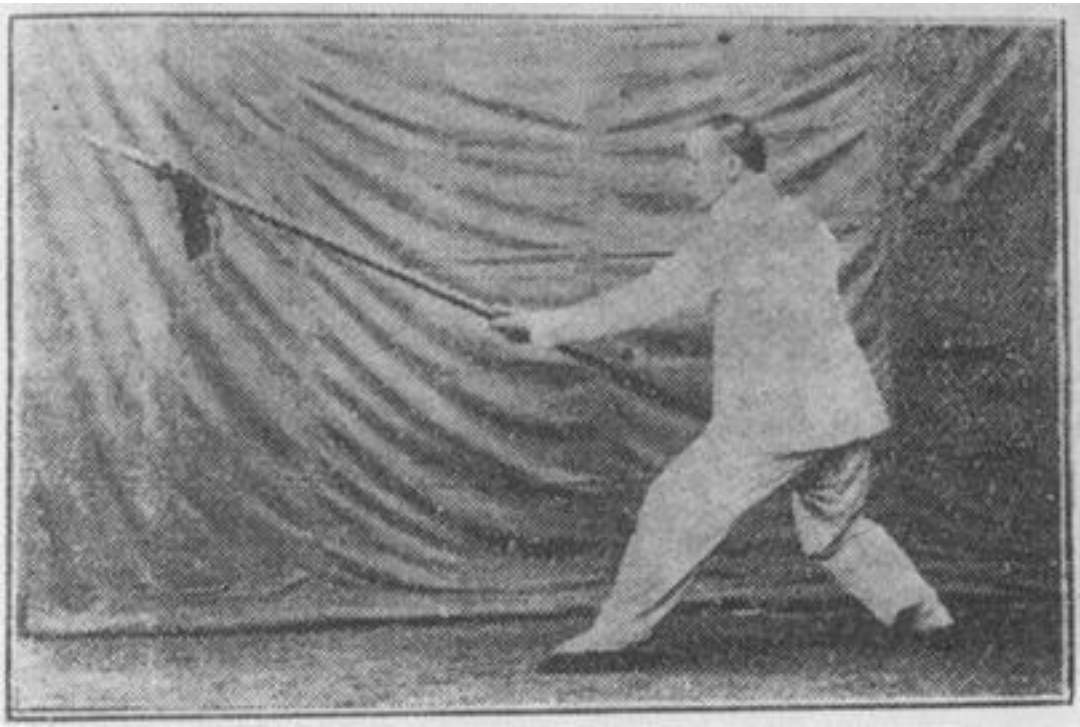
劈鎗開勢左足寸步右足疾進立定左足提起與膝平同時攔鎗

Begin with the chopping spear. [1] Your left foot takes a small step and your right foot quickly advances to be stood on as your left foot lifts to knee level. At the same time, block with the spear.



左足進步向上擡挑

[2] Your left foot advances as the spear carries upward.



如是連接不已

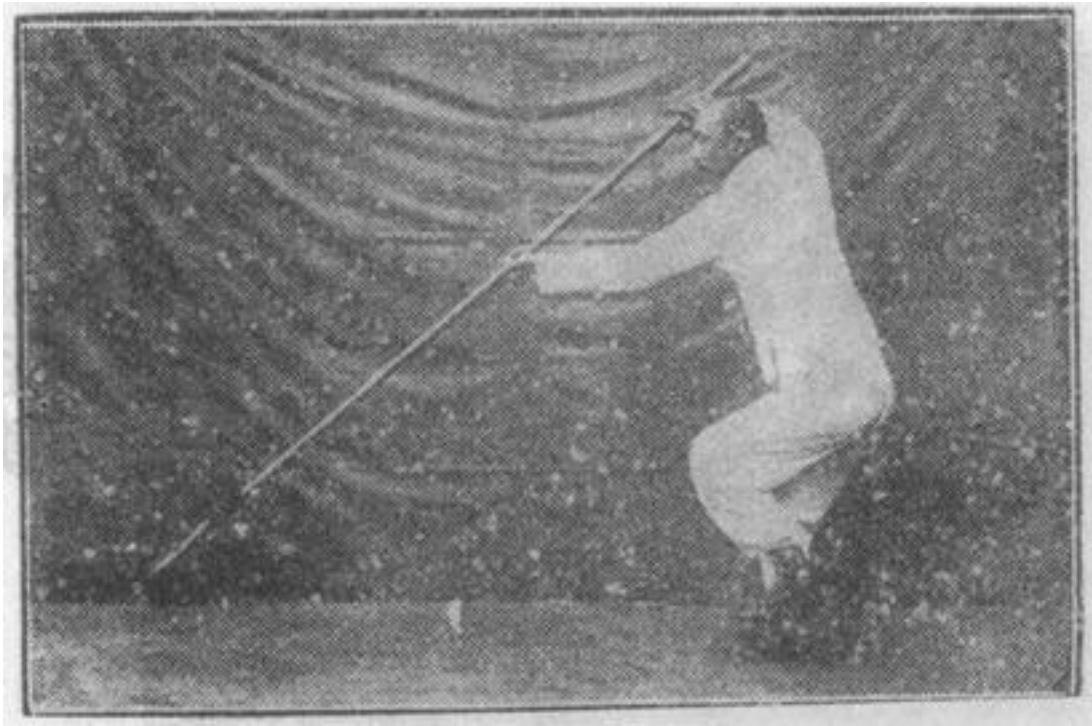
Do it in this way continuously without pausing.

七燕形鎗

7. SWALLOW FORM SPEAR

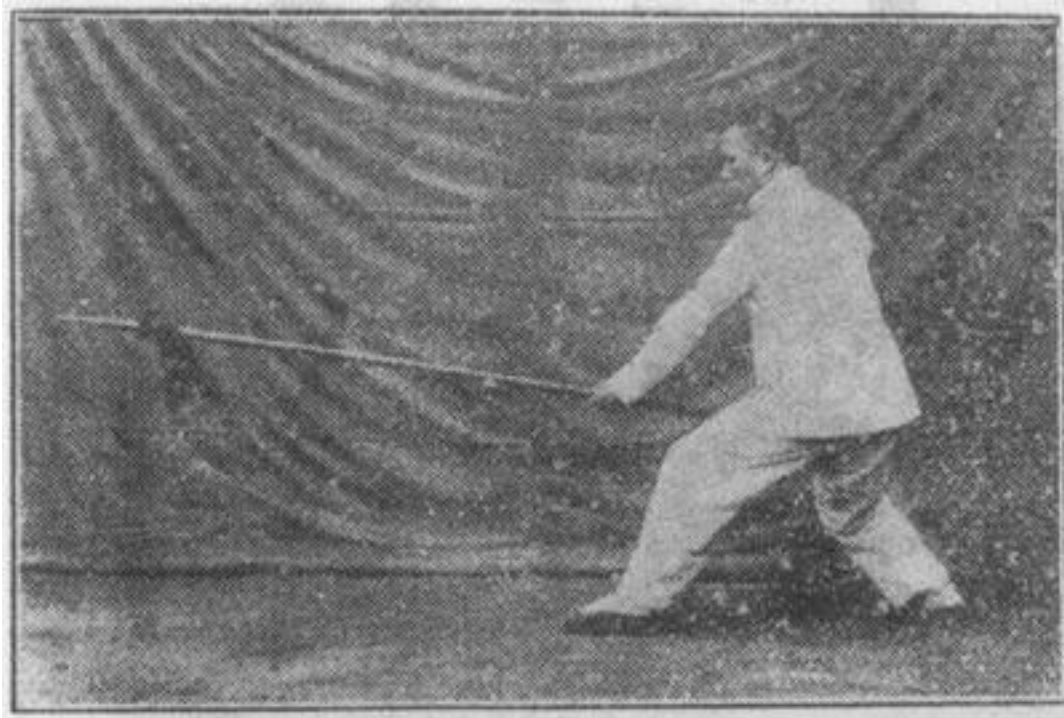
劈鎗開勢左足寸步鎗把前撐右足疾進立定左足提起與右脛骨平鎗尖前擡

Begin with the chopping spear. [1] Your left foot takes a small step, the spear handle bracing forward. Your right foot quickly advances to be stood on as your left foot lifts to be level with your right shinbone, the spear tip propping forward.



左足進步正拿劈出

[2] Your left foot advances, the spear capturing and chopping.



如是連接不斷

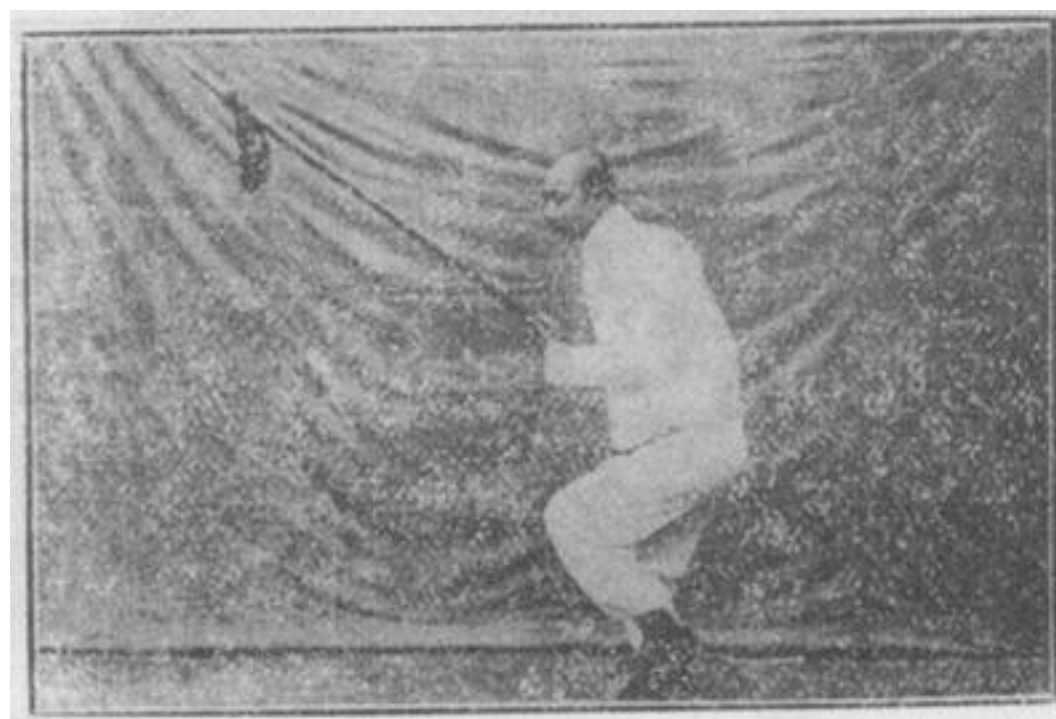
Do it in this way continuously without pausing.

八鷗形鎗

8. HAWK FORM SPEAR

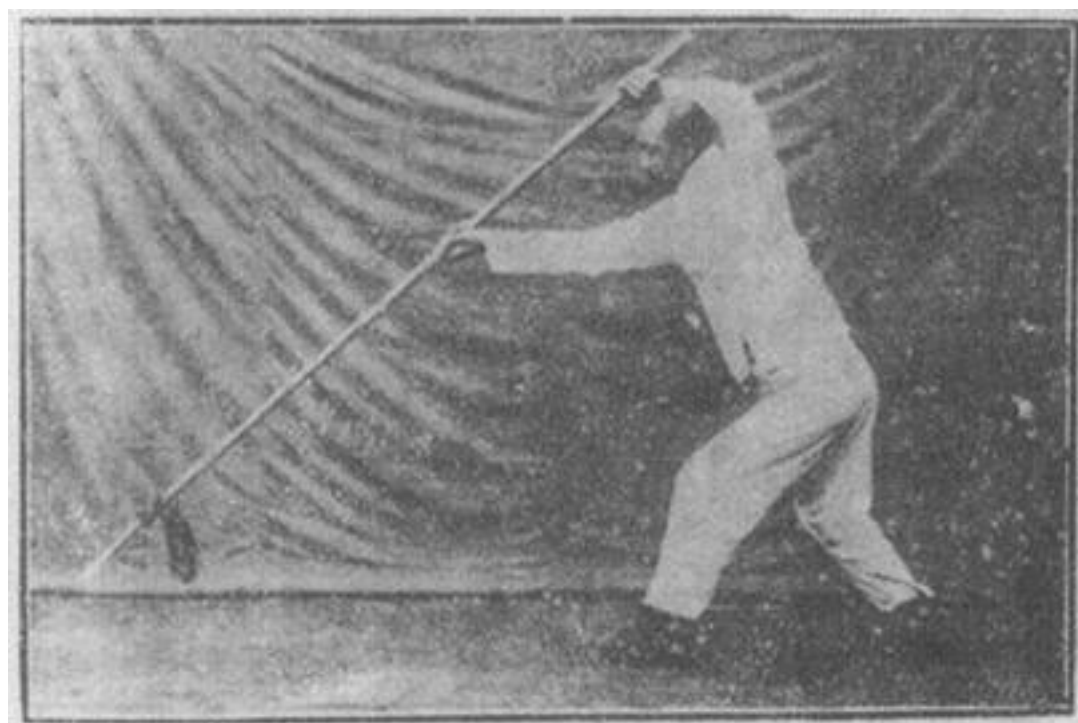
劈鎗開勢左足寸步右足疾進立定左足提起與右脛骨平同時鎗向左撥

Begin with the chopping spear. [1] Your left foot takes a small step and your right foot quickly advances to be stood on as your left foot lifts to be level with your right shinbone, the spear deflecting to the left.



左足進步鎗向上擡

[2] Your left foot advances, the spear propping upward.



如是連接不斷

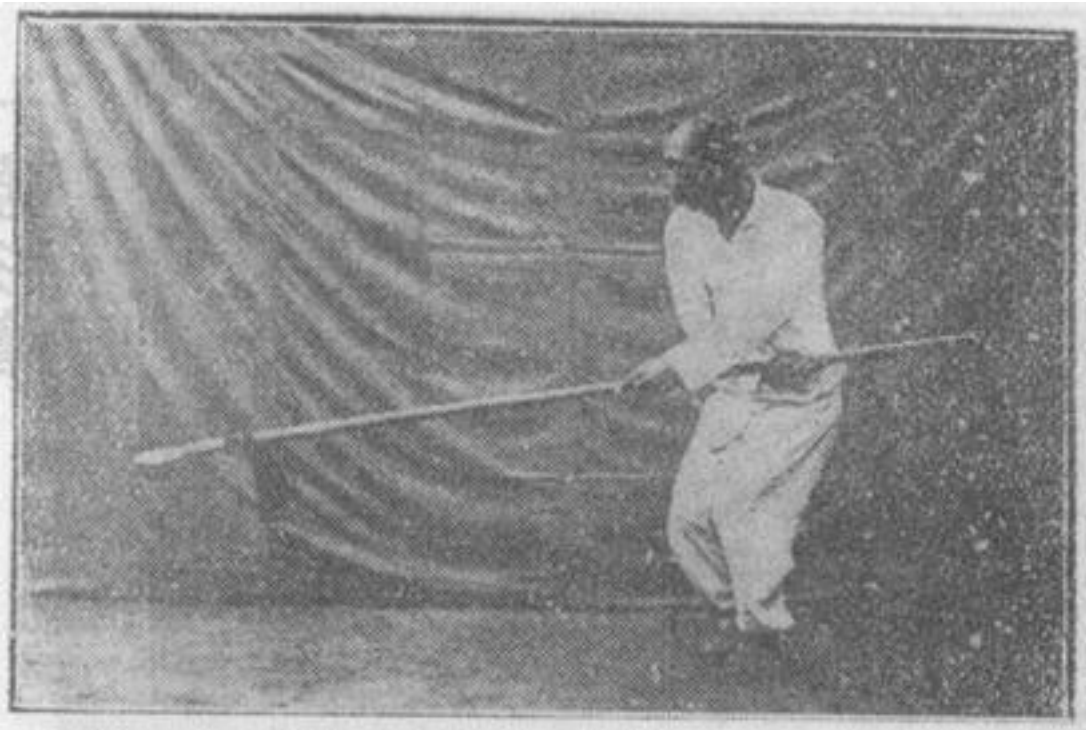
Do it in this way continuously without pausing.

九蛇形鎗

9. SNAKE FORM SPEAR

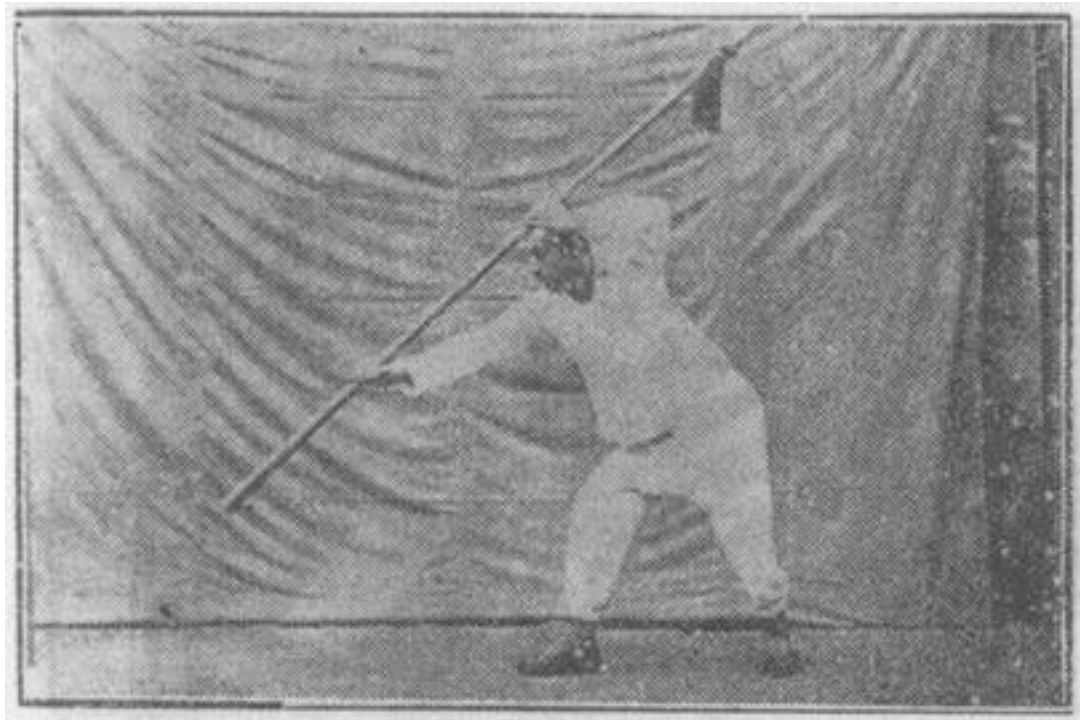
劈鎗開勢左足寸步鎗把左撥鎗尖下劈

Begin with the chopping spear. [1] Your left foot takes a small step as the spear handle deflects to the left and [your right foot follows as] the spear tip chops downward.



右足進步鎗把前撐

[2] Your right foot advances, the spear handle bracing forward.



右足寸步鎗尖右攔左足進步鎗尖左攏如是左右連接不斷

[3] Your right foot takes a small step [and your left foot follows], the spear tip blocking to the right. [4] Your left foot advances, the spear tip propping to the left.

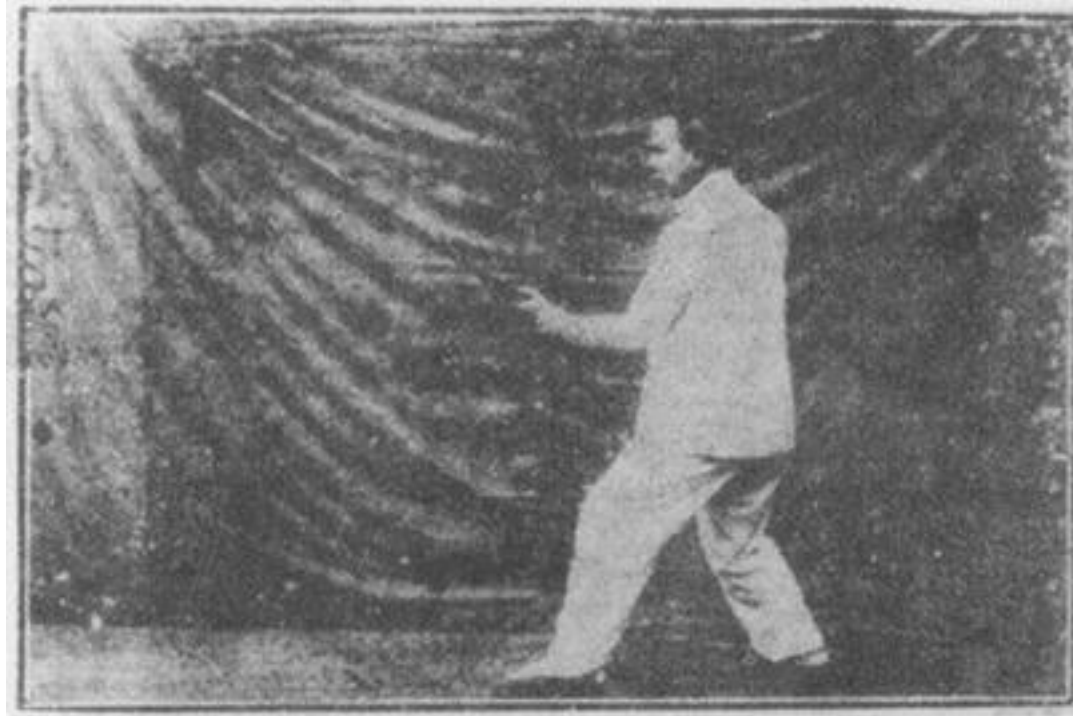
Do it in this way on both sides continuously without pausing.

十台形鎗

10. KESTREL FORM SPEAR

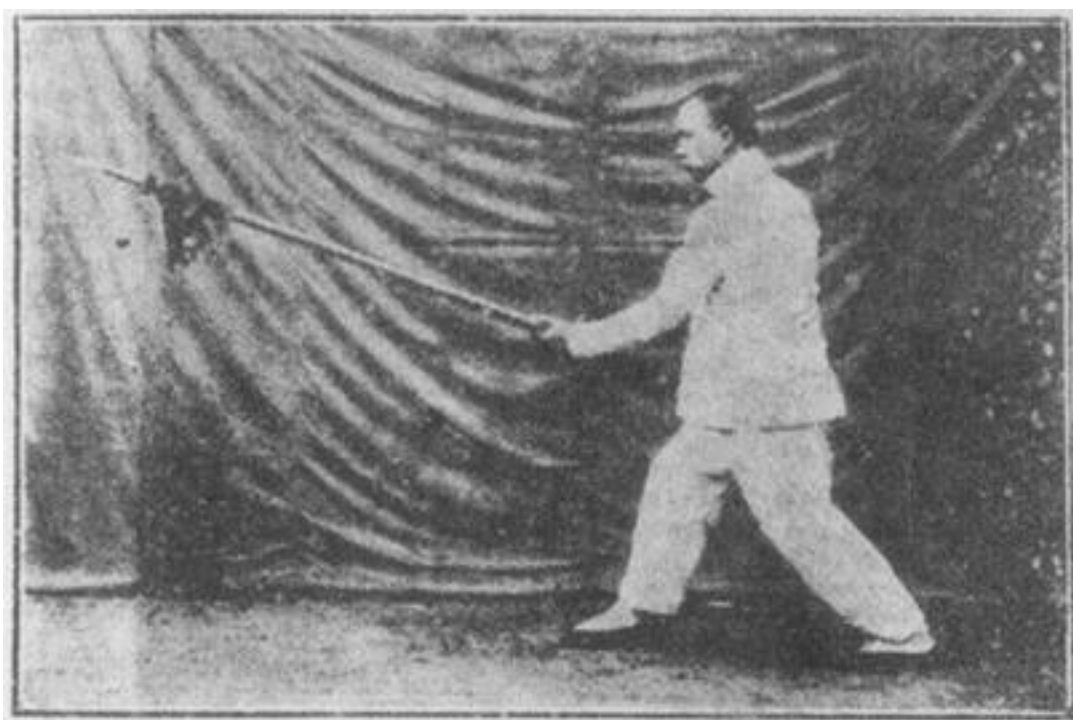
劈鎗開勢左足進步向左圈鎗劈出

Begin with the chopping spear. [1] Your left foot advancing, the spear twines to the left and chops out.



右足進步向右圈鎗劈出

[2] Your right foot advancing, the spear twines to the right and chops out.



如是左右連接不斷

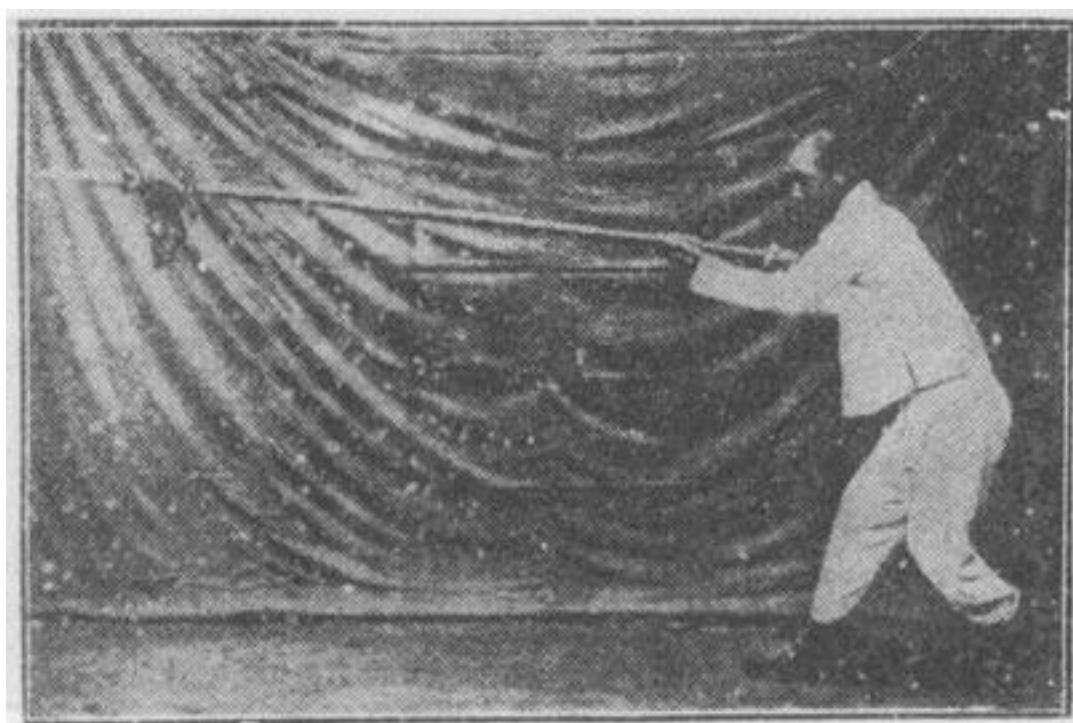
Do it continuously on both sides without pausing.

十一鷹形熊形鎗

11. EAGLE & BEAR FORM SPEAR

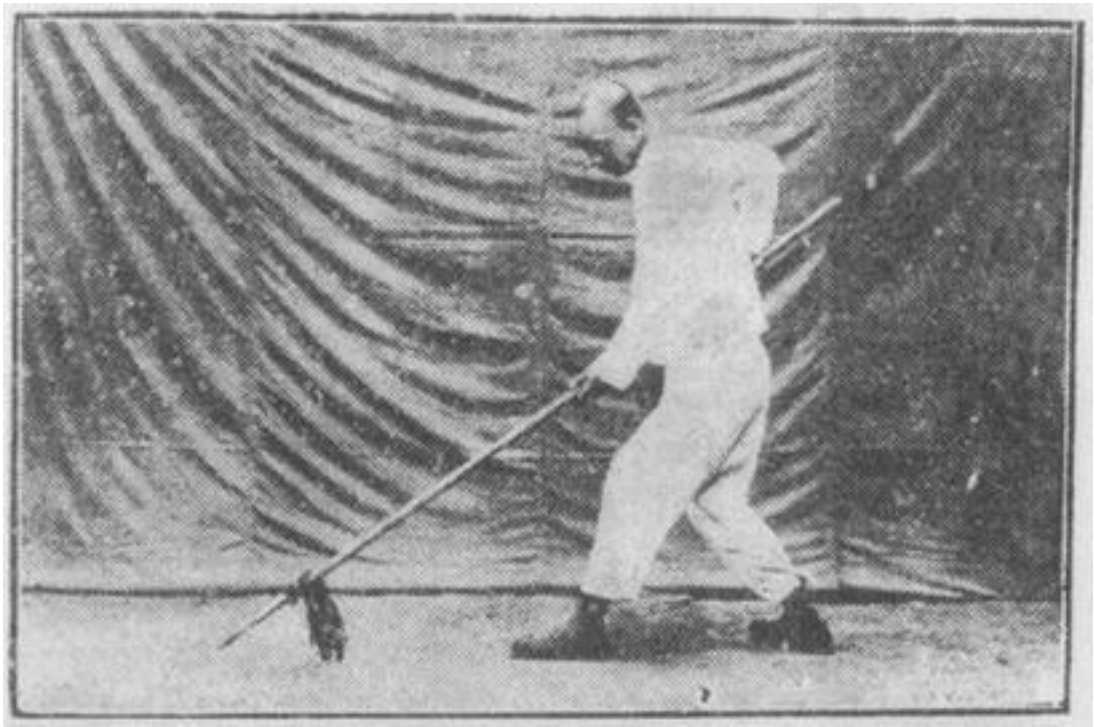
劈鎗開勢右足進步兩手上攢鎗向前扎

Begin with the chopping spear. [1] Your right foot advancing, both your hands drill upward and the spear thrusts forward.



左足進步下劈

[2] Your left foot advancing, chop down.



左足寸步兩手上攢鎗向前扎右足進步下劈如是左右連接不斷向後轉時鎗把前撐鎗尖下劈仍作劈鎗勢

[3] Your left foot taking a small step, both your hands drill upward and the spear thrusts forward. [4] Your right foot advancing, chop down.

Do it in this way on both sides continuously without pausing. When turning around, the spear handle braces forward, then the spear tip chops down, again making the chopping spear posture.

第三節 進退連環槍

SECTION THREE: ADVANCE & RETREAT CONTINUOUS SPEAR

劈槍開勢

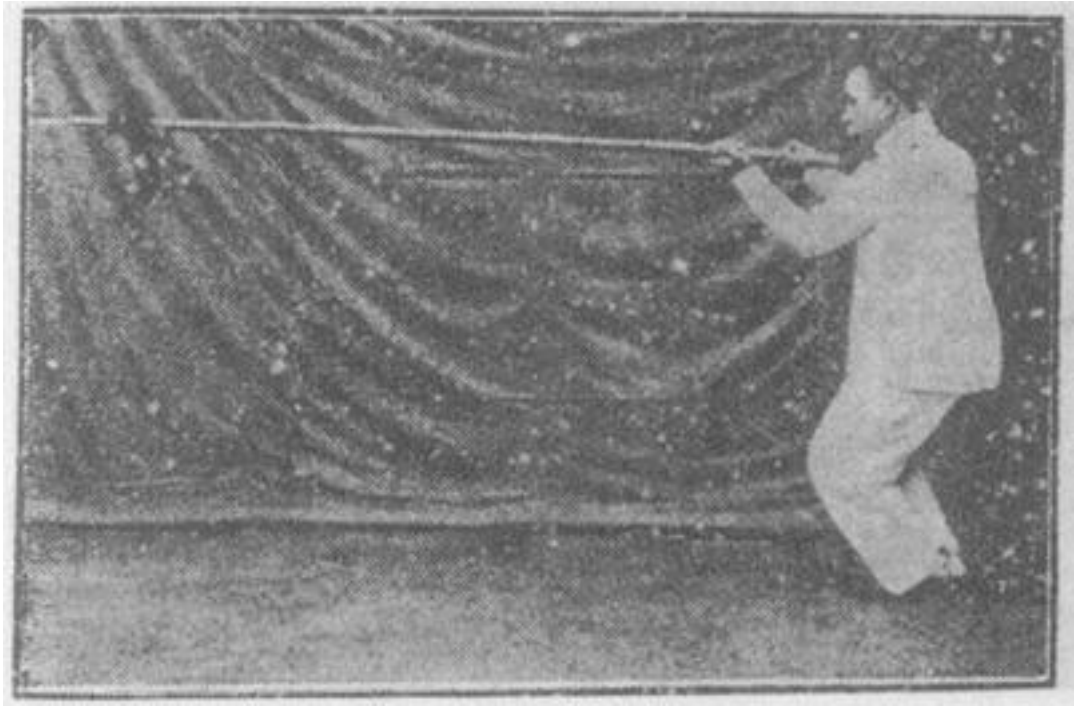
Chopping spear is the beginning posture.

第一勢

Posture 1:

左足寸步作崩鎗勢

Your left foot takes a small step. Perform the crashing spear [as your right foot follows].

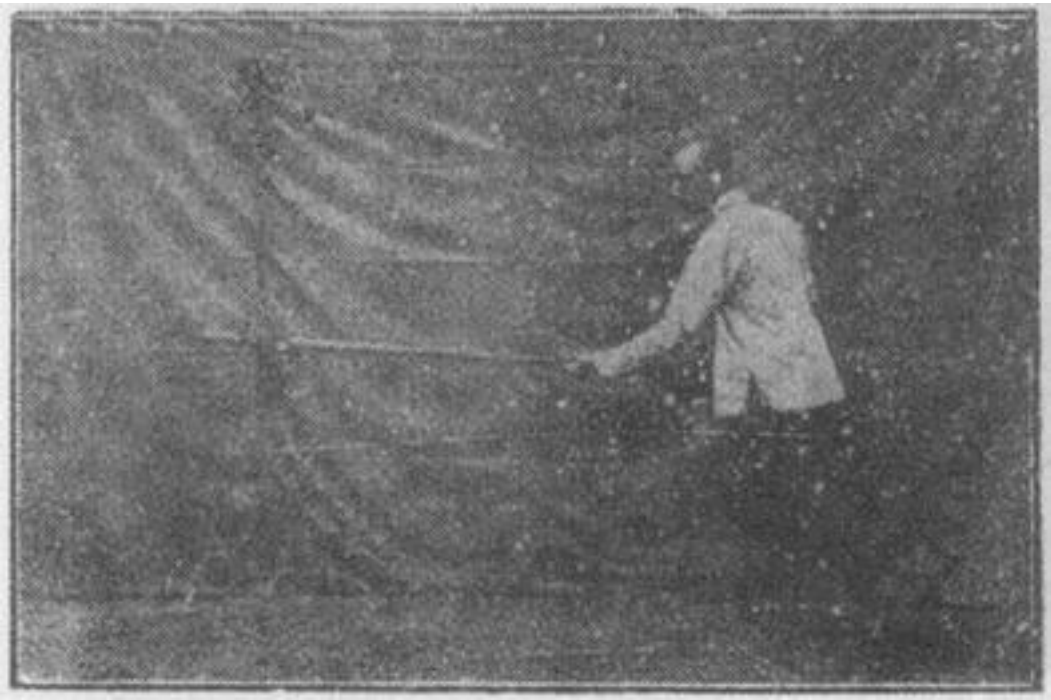


第二勢

Posture 2:

退步翻拿作龍形勢

Retreating, the spear does a reverse capture to perform the dragon posture.



第三勢

Posture 3:

右足寸步前扎

Your right foot takes a small step, the spear thrusting forward.

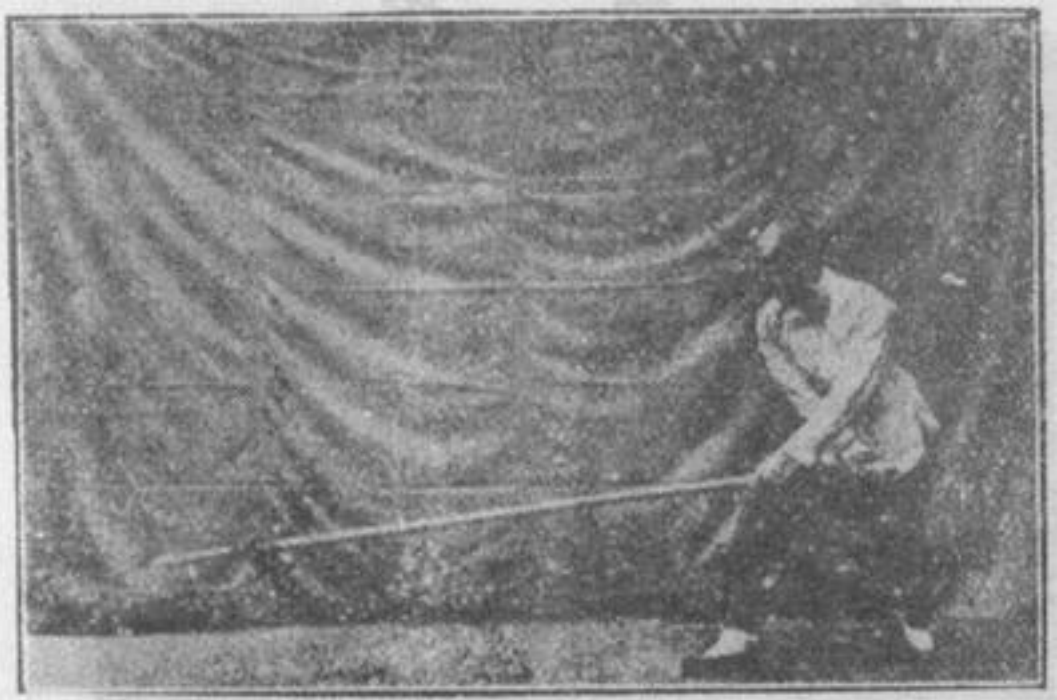


第四勢

Posture 4:

疊手下砸

Fold up with your hands and smash down.

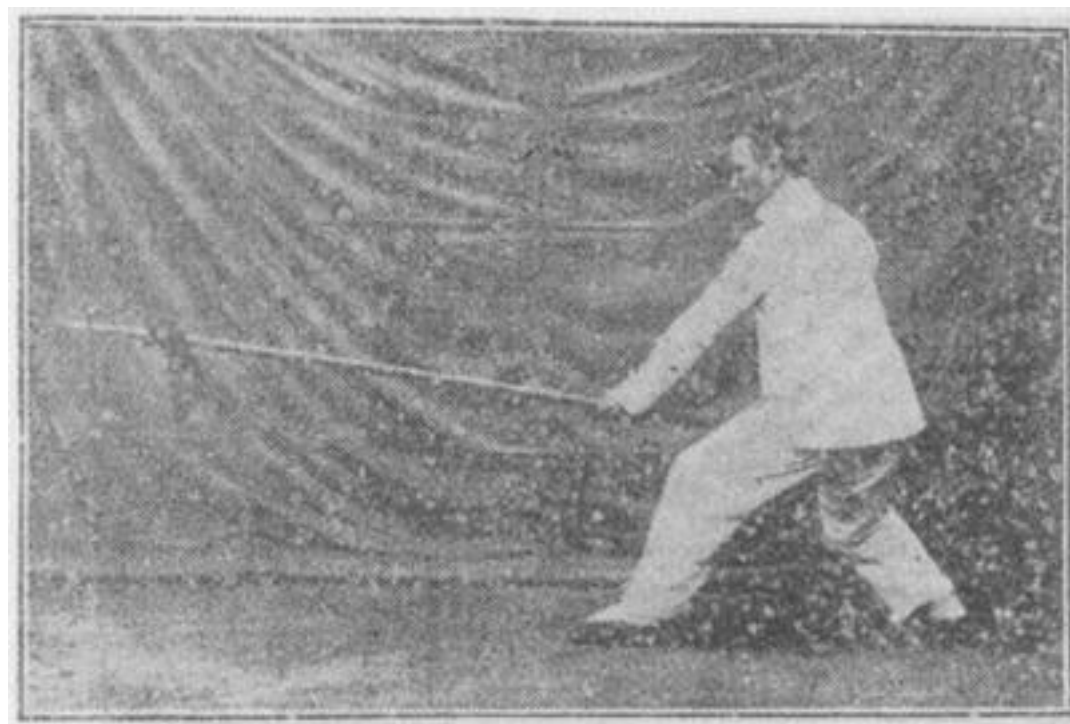


第五勢

Posture 5:

左足進步鎗向下劈

Your left foot advances, the spear chopping down.

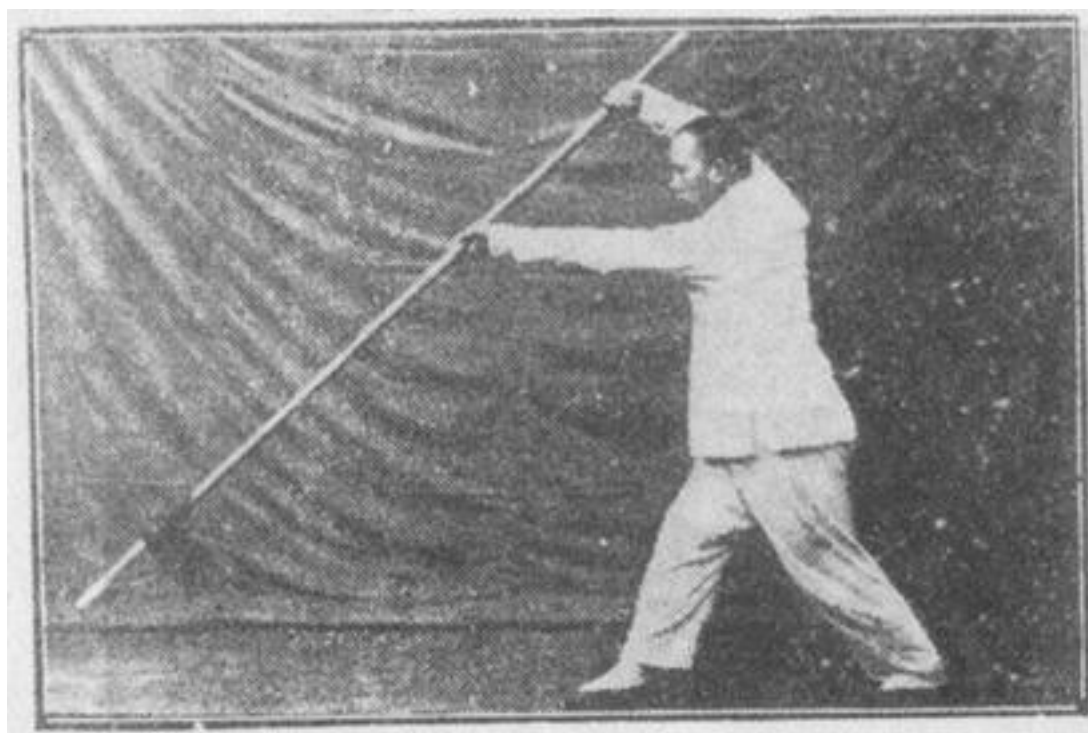


第六勢

Posture 6:

右足進步鎗向前擡作炮鎗勢

Your right foot advances, the spear propping forward to perform the blasting spear.

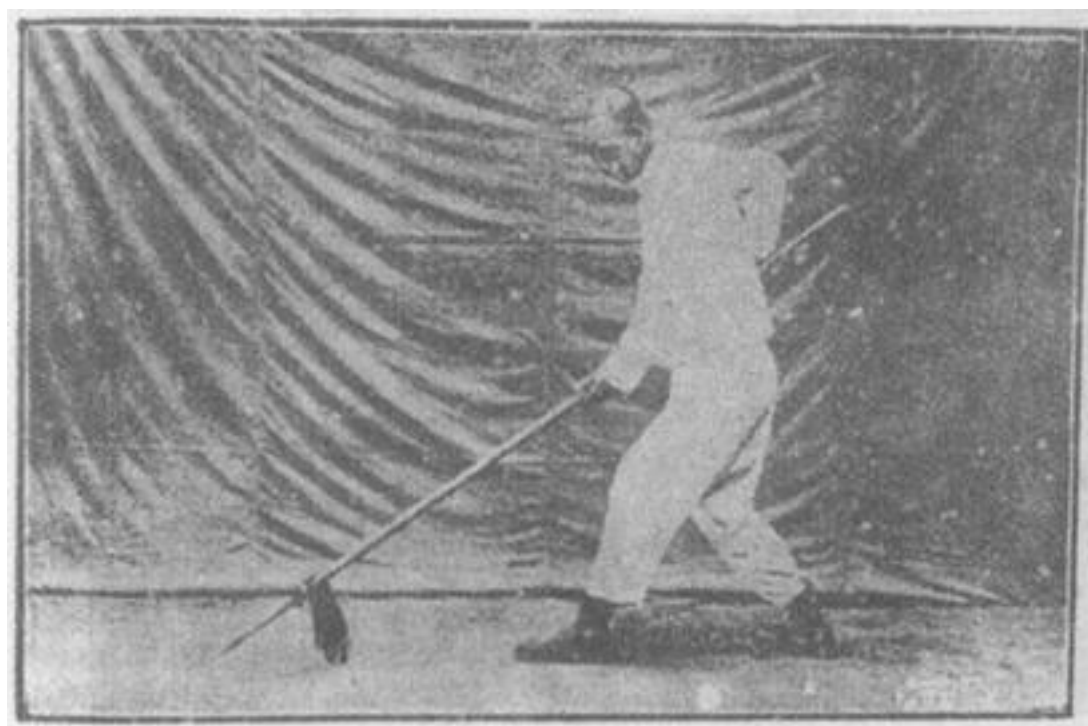


第七勢

Posture 7:

鎗向左圈退步下攔

The spear twines to the left. Retreat, blocking below.

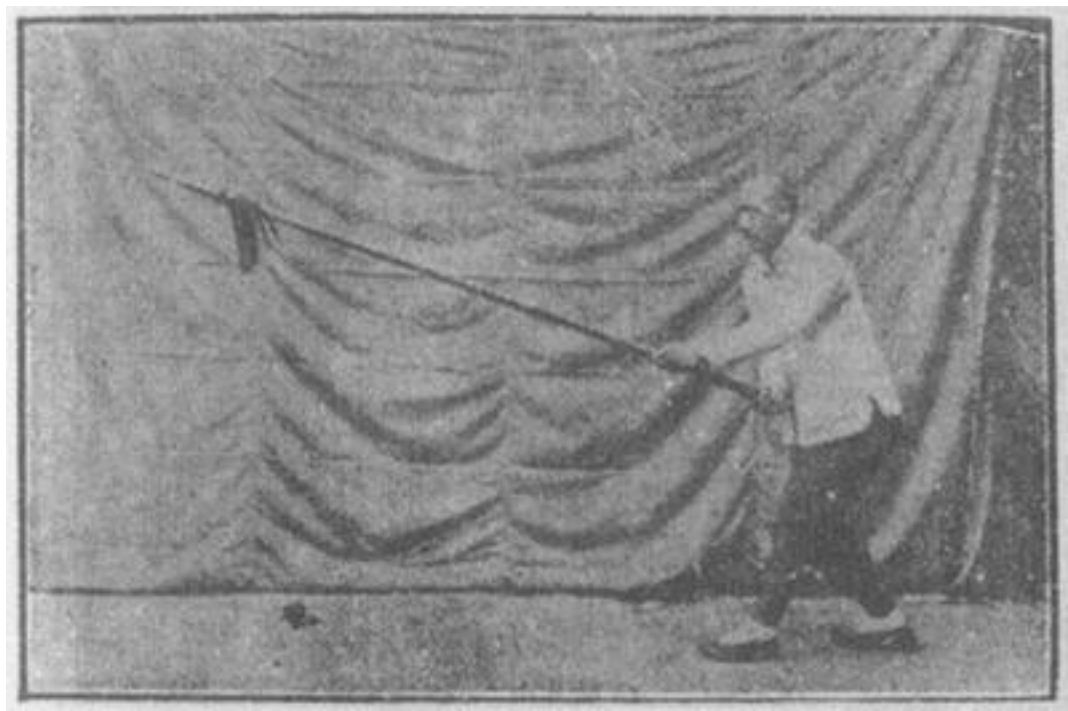


第八勢

Posture 8:

左足寸步向左搓拿

Your left foot taking a small step [and your right foot following], the spear goes to the left with a twisting capture.



第九勢

Posture 9:

右足進步翻拿作龍形如第二勢

Your right foot advancing, the spear does a reverse capture to perform the dragon posture, same as in Posture 2.

第十勢

Posture 10:

左足進步崩搶如第一勢

Your left foot advances. Perform the crashing spear, same as in Posture 1.

鎗之用法有特別精奧用長則長用短則短非如別派之悅人耳目者可比其十種用法中圈拿撐攔掛等均為顧法劈砸擗挑扎等則為擊法顧擊雖可分立而當動作時則必互相連絡一動俱動擊顧無不兼有之也

Spear techniques have a particular trick to them: When a long technique would be appropriate, they lengthen [by bringing your back hand toward your front hand], and when a short technique would be appropriate, they shorten [by bringing your back hand away from your front hand]. They are not like the techniques of other schools, which are intended to impress the ears and eyes. Its ten actions can be contrasted into twining, capturing, bracing, blocking, and hanging, which are all defensive techniques, and then chopping, smashing, propping, carrying, and thrusting, which are all offensive techniques. Although defensive and offensive can be treated separately, during movement they must be connected to each other as a single movement, the movements of offense and defense always working in tandem.

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