

Brennan Translation**AN INTRODUCTION TO CHEN STYLE TAIJI**Posted on September 1, 2019 by Paul Brennan

太極拳學入門總解
GENERAL EXPLANATIONS OF TAIJI BOXING FUNDAMENTALS
陳績甫
by Chen Jifu [Zhaopi]
[1930]

[translation by Paul Brennan, Sep, 2019]

弁言**PREFACE**

比年國術振興，拳學崛奇；競相授受，所至風靡；強國之基，茲或先兆。惟學者須取法上乘，專一簡練，期有心得，崇之力行方可。納於小，以健氣體，用諸大，而資抗禦。否則選擇不慎，誤入歧途：或激於過剛，摧及筋骨；或流於太柔，莫益身驅；是皆昧於學拳之道也。考吾國拳術，有少林，達摩，八卦，行意，大紅，小紅，等名稱；門類繁多，純駁不一，求其能合陰陽變化之理，動靜闡闢之妙，剛柔互濟，虛實錯綜，渾然一圓，而發自號極，瞬焉萬變，而莫窮其極者，當推太極拳；為國術唯一正宗。惜今之精斯拳者綦罕，雖間有假借斯名，儼樹一幟，不過竊得形似，以偽混眞，誘惑一時，譏學者流耳。河南溫縣陳家溝，陳氏嫡傳之太極拳，淵源正宗，代著奇績，一脈續紹，愈研愈進；此為當世留心國術者，所概知。其嗣有陳君復生績甫者：早負大小阮拳擘並齊之目，客歲諸友延之來平，宣揚國術，各界人士，往學爭先，凡受其教者，因材力高下，時期長短，雖參差未齊，要已頗能約略有所會悟，窺得一體，而真正之拳學上乘，至斯始見。績甫為便初學，手編太極拳學入門總解一冊，內分七十四節，逐一說明，姿勢及動作，定規氣行竅穴。余閱之，喜其簡明，有裨學者爰弁數語。聊為導言。至於詳細講解此拳真締，另有專編待刊，他日出而共世，則拳學針航，胥於是在，企余望之。

中華民國十九年八月古溫敬莊李慶臨識於津門

In recent years, Chinese martial arts have been getting vigorously promoted and boxing studies are at a high point. A competitive atmosphere has at last become fashionable and the groundwork of becoming a strong nation seems to have been laid. However, students need to select the best methods and train with a focused concentration. If you hope to learn such material, you have to practice it with reverence. At the very least, it can strengthen the body, but when used to its fullest, it is a means of defense against attack. If you choose the wrong methods, you will go astray in your training. If you pick an overly fierce style, one that uses excessive hardness, you will break your body down, or if you pick an overly flowing style, one that uses excessive softness, you will not build your body up. Both of these situations are due to ignorance of how to learn a boxing art.

Examining into our nation's boxing arts, there are the Shaolin arts and the teachings of Damo, as well as Bagua and Xingyi, Large Reddening Boxing and Small Reddening Boxing, and so on. There are a great many

styles, all trying to be unique, but they all strive to conform to the theory of the alternation of the passive and active aspects, the subtleties of movement and stillness, opening and closing, and of hardness and softness complementing each other, emptiness and fullness interacting with each other. Opposites form a cycle by way of one reaching its peak and giving rise to the other, suddenly switching roles over and over again, and the art that has no limit to these switchings is Taiji Boxing. It is the most authentic of all Chinese martial arts. Alas, masters of this art are rare nowadays. Although there are practitioners who use the name of the art to advertise themselves, they are only trying to appear skillful, to blur truth and falsehood in order to lure undiscerning students into following them.

The Chen style of Taiji Boxing, from the Chen Family Village in Wen County, Henan, is the original and genuine version. The unique achievements of the early masters have been continuously passed through generations, getting more analyzed and more refined over time. Those in our own era who pay attention to martial arts all know of it. Inheritors of the art who are breathing new life into it are Chen Fusheng [Chen Fake] and [his nephew] Chen Jifu [Zhaopi], who have long had the goal of breaking the art down to give a deeper understanding. Last year, many colleagues invited them to come to Beijing to help popularize Chinese martial arts. People from all walks of life eagerly came to learn their art. Those who have been receiving instruction from them have varying levels of aptitude, as well as varying amounts of time that they put into it, but despite these inconsistencies, they are perfectly capable of gaining some slight understanding, of getting at least a glimpse into the essentials, because through these teachers they have a superior means of studying an authentic boxing art, which they had not had access to until this time.

To make it easier for beginners, Chen Jifu has written a volume called *General Explanations of Taiji Boxing Fundamentals*, containing the practice set divided into seventy-four postures, explaining one by one the requirements, energy flow, and keys to every posture and movement. Having read through it, I am delighted by how simple and clear it is, and so I have supplied students with a few words of introduction. As for a more detailed analysis of the essence of this boxing art, that will appear in a later publication, and once it someday comes out and is shared with the world, then boxing students will have a compass to help them navigate their way through the art. I look forward to that day indeed.

- written by Li Qinglin of Guwenjing Village, while in Tianjin, Aug, 1930

陳長興太極拳歌訣

CHEN CHANGXING'S TAIJI BOXING SONG

[It is not clear if the attributing of this poem and the next two texts to Changxing is meant to indicate that he is considered to be the original author of this material, that he is being credited as the honorary author in the absence of information as to who the original author was, or simply that he is the person who has passed it down.]

縱放屈伸人莫知，情靠纏繞我皆依。
 劈打推壓得進步，搬擲橫採也難敵。
 鈎棚逼攬人人曉，閃驚巧取有誰知。
 佯輸詐步雖云敗，引誘回衝致勝歸。
 滾拴搭掃靈微妙，橫直劈砍奇更奇。
 截進遮攔穿心肘，迎風接步紅炮捶。
 二換掃壓掛面腳，左右邊簪庄根腿。
 截前壓後無縫鎖，聲東擊西要熟識。

上攏下提君須記，進攻退閃莫遲遲。

藏頭蓋面天下有，攢心剝脣世間稀。

教師不識此當理，難將武藝論高低。

Move both vertically and horizontally, bending and extending, and then the opponent will not understand what you are doing.

*Chopping strikes and downward pushes will help you get in,
but parrying away and plucking to the side will help you break through.*

Hooking, warding off, crowding, catching – everyone understands these things.

But as for evasiveness and surprise, winning through cunning – is there anyone who comprehends these at all?

*Feigning defeat or pretending to run away may look like failure,
but luring in only to then turn and smash through will bring great success.*

*To coil around and entrap or to connect and sweep aside are both very subtle,
but to slice through from any direction is downright magical.*

When advancing with blocking, use a heart-piercing elbow.

When stepping straight into the fray, use a reddening punch.

*There is a double kick, a low sweeping kick, a hang-his-face kick,
as well as threading kicks on each side, and stance-rooting kicks [i.e. stomps].*

*Brace forward in order to push down to the rear, letting there be no gap between these actions.
The notion of “threatening to the east but then striking to the west” has to be well-understood.*

*Creating pressure above and destroying stability below are things you must always keep in mind.
Advancing to attack and retreating to evade are decisions you must never think about for too long.*

*To hide your head and cover your face is instinctive,
but punching through to the solar plexus and slashing to the ribs are things that require training.*

*If the teacher does not understand these concepts,
then he is not qualified to determine whether the student’s martial skills are good or bad.*

陳長興太極拳總歌

CHEN CHANGXING’S SONG OF TAIJI BOXING POSTURES

[This very loose poem seems to depict an early Chen Style practice routine. It is particularly significant because it quotes heavily from the posture poems in Qi Jiguang’s “[Boxing Classic](#)”, thereby providing us with a textual link between the Thirty-Two Postures and the Chen family’s art.]

攢插衣立勢高強，

Perform PULLING BACK THE ROBE [name of Posture #1 of the Thirty-Two Postures], standing with superiority,
丟下脚云步單鞭。

“then drop down and step out into SINGLE WHIP” [paraphrasing from the poem for #1].

七星拳手足相顧。

“In the BIG-DIPPER PUNCH, your hands and feet coordinate with each other.” [quoting from #5]
探馬拳太祖留傳。

“The technique of REACHING OUT TO THE HORSE was passed down from the First Emperor of the Song
Dynasty.” [quoting from #3]

當頭炮勢衝人怕。

“When the CANNON AIMED STRAIGHT AHEAD thrusts out, it fills the opponent with terror.” [quoting from #30]

中單鞭誰敢當先。

Using CENTERED SINGLE WHIP, who would dare to confront you?

騎虎勢那移發腳。

“To perform SITTING-TIGER POSTURE, shift position by expressing with your feet.” [quoting from #28]
拗步勢手足和便。

With the CROSSED STANCE posture, your hands and feet move nimbly.

獸頭勢如牌挨進。

“The BEAST’S HEAD POSTURE is like advancing with a shield.” [quoting from #18]

拋架子短當休延。

Use THROWING ASIDE HAUGHTILY [name of #11], “closing the distance and stopping him from getting far” [quoting from #25].

孤身炮下代着翻花舞袖。

Use LONELY CANNON, then continue into DANCING SLEEVES GUSHING OUT FLOWERS.

腰鸞肘上連着左右紅拳。

Perform PHOENIX ELBOW IN A CROSSED STANCE [name of #29], then step forward with continuous left & right reddening punches.

玉女穿梭倒騎龍。

Perform MAIDEN WORKS THE SHUTTLE, then RETREAT TO RIDE THE DRAGON [name of #6].

連珠炮打的是猛將雄兵。

Send out CONTINUOUS CANNON FIRE [same as the “flurry of strikes” mentioned in # 6] to assault the most valiant generals and the best troops.

猿猴看葉誰敢偷。鐵甲將軍也難走。

When the APE OFFERS FRUIT, who would dare to take it? “Even the toughest general would run away.” [quoting from #15]

高四平乃封脚套子。

Use HIGH FOUR-LEVEL PUNCH [name of #21], then “seal off the opponent’s kick” [quoting from #14].

小神拳使火焰攢心。

With SMALL MAGIC PUNCH, be “like a raging fire penetrating his heart” [quoting from #23].

斬手炮打一個順鸞藏肘。

Strike out at him with SLASHING-HAND CANNON, then use PHOENIX ELBOW IN A STRAIGHT STANCE [name of #31].

窩低炮再打個井攔直入。

Perform CANNON FROM THE CHEST, then go straight in with WELL-RAILING PUNCH [name of #15].

庇身拳弔打指禍勢。

Do a SHIELDING-BODY PUNCH, then hang upward to expose him and use PUNCH TO THE CROTCH [name of #17].

剪鏟踢膝。金雞獨立。

“As the opponent moves to do a scissoring attack to your lower leg, kicking toward your knee,” [quoting from #15], go into GOLDEN ROOSTER STANDS ON ONE LEG [name of #2].

朝陽起鼓。

Perform SUN-FACING HAND [name of #26] and RAISE THE DRUM [referring to #32].

護心拳專降快腿。

With HEART-PROTECTING PUNCH, “focus on lowering with fast legs” [quoting from #9].

拈肘勢逼退英雄。

Using the PINCHED-ELBOW POSTURE [name of #12], “force him into a heroic retreat” [quoting from #26].

嚇一聲小禽休走。擊陰捉兔硬開弓。

With a shout, SMALL CATCHING stops him from getting away. “It is like an eagle catching a rabbit, or a shot from a fully drawn bow.” [quoting from #29]

下插勢閃驚巧取。

With DOWNWARD THRUST [name of #9], “he will not be able to handle your skillful surprise” [quoting from #13].

倒插勢誰人敢攻。

With THRUSTING BEHIND [name of #22], no one would dare to attack you.

朝陽手遍身防腿。

“With SUN-FACING HAND, turn your body sideways to guard against the opponent’s kick.” [quoting from #26]

一條鞭打進不忙。

With SINGLE WHIP [name of #24], you can strike forward without having to hurry.

懸腿勢誘彼輕進。

“Using HOLD UP A FOOT AS BAIT causes the opponent to recklessly advance.” [quoting from #7]

騎馬勢衝來敢當。

Do a thrust punch in a horse-riding stance. No one would dare to oppose it.

耍耍步往裏就碰。

Do a SKIPPING STEP [a variation of the name for SUDDEN STEP (#13)] while rubbing inward.

抹眉紅蓋世無雙。

With RUBBING THE EYEBROW RED, you will be unbeatable.

下海擒龍。

Perform GO DOWN INTO THE SEA TO CAPTURE THE DRAGON,

上山伏虎。

GO UP THE MOUNTAIN TO TAME THE TIGER,

野馬分鬃。

WILD HORSE SENDS ITS MANE SIDE TO SIDE,

張飛擂鼓。

and ZHANG FEI BEATS THE DRUM.

雁翅勢穿庄一腿。

Perform WILD GOOSE WINGS, following up with a “thrusting kick to his belly” [quoting from #27].

劈來腳入步連心。

“Chop away an incoming kick, then step right into the opponent’s center.” [quoting from #8]

雀地龍按下朝天燈。

Perform SPARROW EATS AN EARTHWORM [name of #25], which is an action of lowering, then CLIMB THE STEPS TO THE ROYAL COURT.

立起鶴子解胸。

Standing on one leg, the HAWK SHOWS ITS CHEST [i.e. “spreads wings”].

白鵝亮翅。

WHITE GOOSE SHOWS ITS WINGS,

黑虎攔路。

BLACK TIGER BLOCKS THE ROAD,

胡僧托鉢。

MONK HU BEGS FOR ALMS,

燕子啣泥。

SWALLOW TAKES UP MUD,

二龍戲珠。

TWIN DRAGONS PLAY WITH THE PEARL,

賽過神鎗。

and OVERTAKING WITH THE MAGIC SPEAR.

丘劉勢左搬右掌。

“QIU LIU’S TECHNIQUE involves a left parry and a right palm strike.” [quoting first line of #8]

鬼蹴脚。補前掃後。

“For the GHOST KICK, go in with a front feint and then a back sweep.” [quoting from #16]

轉上紅拳。

Turn around with a reddening punch,

霸王舉鼎。

then perform TYRANT LIFTS THE CAULDRON,

韓信埋伏左右山。

HAN XIN SETS AN AMBUSH IN THE SURROUNDING HILLS,

前衝後衝。

THRUSTING TO THE FRONT AND REAR,

觀音獻掌。

GUANYIN PRESENTS A PALM,

童子拜佛。

BOY PRAYS TO BUDDHA,

翻身過海。

TURN AROUND AND CROSS THE SEA,

回回指路。

TURN AGAIN AND POINT THE WAY,

敬德跳澗。

JINGDE LEAPS OVER THE STREAM,

單鞭救主。

SINGLE WHIP RESCUES THE LORD,

青龍獻爪。

BLUE DRAGON PRESENTS A CLAW,

餓馬提鈴。

HUNGRY HORSE LIFTS THE BELL,

六封四閉。

SEALING OFF ALL DIRECTIONS,

金剛搗碓。

and ARHAT POUNDS THE PESTLE.

下四手秦王拔劍。

Do a LOW FOUR-LEVEL PUNCH, then perform THE KING OF QIN DRAWS HIS SWORD,

存孝打虎。

then FULL OF FILIAL PIETY, FIGHT OFF THE TIGER,

鐘魁伏劍。

and then ZHONG KUI FALLS ON HIS SWORD.

佛頂珠。反堂莊。

Use PEARL ON THE BUDDHA'S HEAD, looking around the hall with seriousness,

望門簪。掩手橫拳。

then HAIRPIN TOWARD THE DOOR, and then COVERING HAND, REDDENING PUNCH.

下壓手。上一步封閉捉拿。

Use a downward pressing hand, then step forward with sealing and catching.

往後一收推仙二掌。

Withdrawning to the rear, PUSH THE MOUNTAIN WITH BOTH PALMS,

羅漢降龍。

then use ARHAT SUBDUES THE DRAGON.

左轉身紅拳右騎馬。右轉身紅拳左騎馬。

Turn to the left with a reddening punch in a right horse-riding stance, then turn to the right with a reddening punch in a left horse-riding stance.

左搭袖。右搭袖。

Use left & right bracing sleeves,

回頭擣膝拗步。

then turn around and perform BRUSH KNEE IN A CROSSED STANCE.

打一掌轉身三請客。

Do a palm strike, then turn around and perform INVITE A GUEST THREE TIMES.

掩手橫拳雙架梁。

Perform COVERING HAND, REDDENING PUNCH, then BOTH HANDS PROP UP THE BRIDGE.

轉身橫拳丹鳳朝陽。

Turn around, bringing a fist across, and perform PHOENIX LANDS ON THE SUNNY SLOPE.

回頭高四平。

Turn around, perform HIGH FOUR-LEVEL PUNCH [name of #21].

金雞晒膀托天叉。

Perform GOLDEN ROOSTER DRIES ITS WINGS, then TRIDENT PROPS UP THE SKY.

左搭肩。右搭肩。

Use left & right bracing shoulders,

天王降妖。

then EMPEROR SUBDUES DEMONS.

上一步鐵翻竿。

Step forward and perform IRON FLAGPOLE,

下一步子胥拖鞭。

step back with OFFICIAL DRAGS HIS WHIP-ROD,

上一步蒼龍擺尾。

and step forward again with BLUE DRAGON SWINGS ITS TAIL.

雙拍手神仙摘乳。

Clap together both hands, then perform IMMORTAL BEATS HIS CHEST.

[回頭一砲拗彎肘。跺子二紅。]

[Use PHOENIX ELBOW IN A CROSSED STANCE (name of #29), then stomp and do a reddening punch twice.]

仙人捧盤。

Perform IMMORTAL CARRIES THE TRAY,

夜叉探海。

NIGHT DEMON SEARCHES THE SEA,

劉海捕蟾。

LIUHAI CATCHES A TOAD,

玉女捧金盒。

and MAIDEN CARRIES THE GOLDEN BOX.

丢手。收手。刷掌。搬手。推手。

Do a throwing hand, then a gathering hand, swishing palm, deflecting hand, and pushing hand.

直符送書。

Perform AFFIX THE SEAL AND SEND THE LETTER.

回頭閃通背。

Turn around and perform SURGE THROUGH THE BACK.

打一窩裏砲掩手紅拳。

Send out a cannon strike from your chest, then perform COVERING HAND, REDDENING PUNCH.

回頭插腳。

Turn around and send out inserting kicks.

五子轉換。

Perform FIFTH SON'S TRANSFORMATION TECHNIQUE.

鬢邊斜插兩枝花。

Give diagonal thrusts to the temples with two flowering branches [similar to the double punch to the ears].

收回去雙龍探馬。

Withdraw and perform DOUBLE DRAGONS REACH OUT TO THE HOUSE.

窩裏一砲誰敢當。

Send out a cannon strike from your chest that no one would dare to get in the way of.

上一步邀手不差。

Step forward, sending out a seeking hand that does not fail to find.

摟膝一拳推倒。收回交手可誇。

Brush past your knee and send out an overturned punch. Then withdraw, your fighting skill worthy of bragging about.

招上顧下最無佳。

Lure above while aiming below and give no mercy at all.

偷腳一腿跳殺。

Do a stealth step and send out a flying kick to smash him.

急三鎗錘打如風快。

Do three rapid spearing punches, striking as fast as the wind.

急回頭智遠看瓜。

Quickly turn around, anticipating by guarding your groin.

往前收獅子抱屎。

Gather forward with LION HOLDS THE BALL.

展手一脚踢殺。

Reach out a hand and smash him with a kick.

回頭二換也不差。

Turn around and do a double kick, never missing.

直攢雙拳轉同身。

Drill straight through with double fists, then turn around.

護膝勢當場安定。

Protect your knee and consolidate your ground.

收回看肘並看誰敢當我大捉立下。

Withdraw with a guarding elbow and then show him a flourish. Who would dare to resist you once you have done a powerful grab and immediately thrown him down?

上一步蛟龍出水。

Step forward with FLOOD DRAGON LEAVES THE WATER.

後一打反上情莊。

Strike behind, then turn around and go forward with grave intent.

急三錘往前崩打。

Do three rapid punches, then go forward with a ward-off strike.

開弓射虎誰不怕。

Performing DRAW THE BOW TO SHOOT THE TIGER, who would not be afraid? [name paraphrases “crossbow trap set in wait for a tiger” from #10]

收回來馬前斬草。

Withdraw away from his incoming stance, then go forward with SLASHING THE GRASS.

上一挑又帶紅沙。

Jump forward, following through with RED-SAND PALM.

刺面安定滿天星。誰敢與吾比並。

Stabbing out to the face brings peace by “making him see stars. Who would then dare to test his skill against yours?” [quoting from #7]

陳長興太極拳十大要論

CHEN CHANGXING'S TEN ESSENTIALS OF TAIJI BOXING

[The attribution to Changxing in this case is more likely to be purely honorary since the text appears to have been mostly copied from 岳武穆形意拳術要論 “The Essentials of Yue Fei's Xingyi Boxing Art” in [Li Jianqiu's 1919 Xingyi manual](#).]

第一章 理

1. THE CORE PRINCIPLE

夫物散必有統，分必有合，天地間四面八方，紛紛者各有所屬，千頭萬緒，攘攘者自有其源。蓋一本可散為萬殊，而萬殊咸歸於一本，拳術之學亦不外此公例。夫太極拳者，千變萬化，無往非勁，勢雖不侔，而勁歸於一；夫所謂一者，自頂至足，內有臟腑筋骨，外有肌膚皮肉，四肢百骸相聯而為一者也。破之而不開，撞之而不散，上欲動而下自隨之，下欲動而上自領之，上下動而中部應之，中部動而上下和之，內外相連，前後相需，所謂一以貫之者，其斯之謂歟！而要非勉強以致之，襲焉而為之也。當時而動，如龍如虎，出乎而爾，急如電閃。當時而靜，寂然湛然，居其所而穩如山岳。且靜無不靜，表裏上下全無參差牽掛之意，動無不動，前後左右均無遊疑抽扯之形，洵乎若水之就下，沛然莫能禦之也。若火機之內攻，發之而不及掩耳。不暇思索，不煩擬議，誠不期然而已。蓋勁以積日而有益，工以久練而後成，觀聖門一貫之學，必俟多聞強識格物致知方能有功；是知事無難易，功惟自進，不可躐等，不可急就，按步就序，循序漸進，夫而後百骸筋節，自相貫通，上下表裏不難聯絡，庶乎散者統之，分者合之，四肢百骸總歸於一氣矣。

It is always the case that what disperses will have its way of reintegrating, what separates will have its way of rejoining.

So it is in the world. There are four compass directions, then eight, then too many to keep track of, but each has its place [meaning every specific angle of direction can be more conveniently generalized into the area it belongs within the basic compass points]. Things are numerous, then innumerable, then a haze of meaningless detail, but all things have their basic sources [by which they can be more understandably grouped and classified under].

Everything is distributed from a single source to which everything ultimately returns. The same is true in the study of boxing arts. In the case of Taiji Boxing, the endless variations consolidate into nothing but a matter of energy. Even though there is a variety of postures, there is only one energy.

This single energy goes from head to foot, inwardly filling your organs and tissues, outwardly covering your muscles and skin, and from your four limbs to your many bones, all are joined together to link into one ["a single thread"]. If smashed against, it does not leave a gap. If crashed into, it does not break apart.

When your upper body is about to move, your lower body naturally goes along with the movement. When your lower body is about to move, your upper body naturally takes charge of the movement. Once your upper body and lower body are in motion, your middle section correspondingly moves. With your middle section moving, your upper body and lower work in harmony.

Inside and out are linked together. Front and back are relying on each other. When we talk of linking into one, this is what is meant. But it is crucial that you do not force it to happen or try to sneak up on it, for that will not make it work.

When the moment comes for movement, be like a dragon or a tiger, expressing as fast as lightning, and when the moment comes for stillness, be silent and calm, staying put as stable as a mountain. When still, all parts are still, inside and out, above and below, and without any part feeling out of place. When moving, all parts are moving, left or right, forward or back, and without any part pulling the posture off course. Truly it is like water as it fills in downward, too much to be resisted, or like a cannon going off, too fast for you to cover your ears.

There is no contrivance of pondering, nor any worrying about plans, for truly it will happen in its own time. To get any benefit means the energy has to be built up day after day, and that means working at it for a long time for that to begin to happen. As for the wise teaching of the "single thread" [*Lun Yu*, 4.15 & 15.3], you must be patient and hear it many times until it is deeply ingrained, "broadening your knowledge to gain understanding" [from the "Da Xue", chapter 42 of the *Book of Rites*], and therefore be aware that it is not a matter of difficulty or ease, just a process of doing your best.

You must not skip steps or rush through it, but go step by step and in the right order. That being the case, your bones, limbs, sinews, and sections will link up naturally, above and below, inside and out, smoothly connecting. Thereby the dispersed are reintegrated, the separated rejoined, and all your limbs and bones returned to being a single energy.

第二章 氣

2. ENERGY

天地間未有一往而不返者，亦未常有直而無曲者矣；蓋物有對待，勢有迴還，古今不易之理也。常有世之論捶者，而兼論氣者矣。夫主於一何分為二；所謂二者即呼吸也，呼吸即陰陽也，捶不能無動靜。氣不能無呼吸，呼則為陽，吸則為陰，上升為陽下降為陰，陽氣上昇而為陽，陽氣下行而為陰，陰氣上昇即為陽，陰氣下行仍為陰，此陰陽之所以分也。何為清濁；昇而上者為清，降而下為濁。清者為陽，濁者為陰，然分而言之為陰陽，渾而言之統為氣；氣不能無陰陽，即所謂人不能無動靜，鼻不能無呼吸，口不能無出入，而所以為對待迴還之理也。然則氣分為

二，而貫於一，有志於是途者，其勿以是為拘拘焉耳。

There has never been anything in the world that will maintain its state forever without reversing its condition, nothing that stays perfectly consistent without its course becoming corrupted. Because a thing has opposite states built into it, it will at some point reverse its condition. This is an eternal principle.

It is usually the case that a discussion of boxing is simultaneously a discussion of energy. Energy is a single thing, but it can be divided into two parts, such as the two parts of breathing. Breathing breaks down into passive and active aspects. As punching cannot happen without its states of movement [punching] and stillness [not yet punching / having already punched], so too breathing cannot be without its exhaling and inhaling: exhaling is active and inhaling is passive.

Rising is active and lowering is passive. Active energy rising is active, but active energy lowering is passive. Passive energy lowering is passive, but passive energy rising is active. These are distinctions between passive and active. What about “clear” and “murky”? What rises is clear and what lowers is murky. The clear is active and the murky is passive.

When separated, they are described as the passive and active aspects. When mixed together, they are described as a single energy. Energy cannot be without its passive and active aspects. Along the same lines, the body cannot be without its movement and stillness, the nose cannot be without its inhalations and exhalations, and the mouth cannot be without what comes out from it [as in talking] and what goes into it [as in eating].

This is the concept of the eternal cycling of opposites. Although energy divides into two, the two are actually one, and so if you are intent upon this path of study, be careful not to get too obsessed over either of the two [at the expense of the one].

第三章 三節

3. THE THREE SECTIONS

夫氣本諸身，而身節部甚繁，若逐節論之，則有遠乎拳術之宗旨，惟分為三節而論，可謂得其截法；三節上，中，下，或根，中，梢，也。以一身言之；頭為上節，胸為中節，腿為下節。以頭面言之：額為上節，鼻為中節，口為下節，以中身言之：胸為上節，腹為中節。丹田為下節。以腿言之：胯為根節，膝為中節，足為梢節。以臂言之：膊為根節，肘為中節，手為梢節，以手言之：腕為根節，掌為中節，指為梢節，觀於此，而足不必論矣。然則自項至足，莫不各有三節也；要之，既莫非三節之所，既莫非着意之處；蓋上節不明，無依無宗，中節不明，滿腔是空。下節不明，顛覆必生，由此觀之，身三節部，豈可忽也，至於氣之發動，要從梢節起，中節隨，根節催之而已。此固分而言之；若合而言之，則上自頭頂，下至足底，四肢百骸，總為一節，夫何為三節之有哉！又何三節中之各有三節云乎哉！

Energy fills your whole body, but the body is divided into many sections and subsections, too many to discuss without going off on a long tangent away from discussing martial arts, and so we will simply divide the body into three general sections of an upper section, a middle section, and a lower section, as well as a root section, a middle section, and a tip section for the limbs.

For instance, in the body, the head is the upper section, the chest area is the middle section, and the legs are the lower section.

In the upper section [the head], the forehead is the upper section, the nose is the middle section, and the mouth is the lower section.

In the middle section [the torso], the chest is the upper section, the belly is the middle section, and the elixir field is the lower section.

In the leg, the hip is the root section, the knee is the middle section, and the foot is the tip section.

Correspondingly in the arm, the shoulder is the root section, the elbow is the middle section, and the hand is

the tip section.

In the hand, the wrist is the root section, the palm is the middle section, and the fingers are the tip section.

Based on the previous example, it is then obvious enough how the foot is to be sectioned [ankle, sole, toes].

Thus from your headtop to your feet, every part has three sections. The point is that if there is no dividing into three sections, there will be no areas of awareness. If the upper section is not understood, there will be no decisiveness. If the middle section is not understood, your torso will be an empty nothing. If the lower section is not understood, you will be toppled over. Therefore we cannot afford to overlook the body's three sections.

When expressing energy, it has to be the case that all the tips move, the middle sections follow, and the root sections hasten to back them up. This describes how the sections are divided.

To describe how they join, then from headtop above to foot below, all the limbs and bones are united into a single section, in which case it can no longer be said that there are three, and certainly not three within three. [The final message of this discussion of division is thus to return to the first principle of unification.]

第四章 四梢

4. THE FOUR ANTENNAS

試於論身之外，而進論四梢。夫四梢者，身之餘緒也；言身者初不及此，言氣者亦所罕聞，然捶以由內而發外，氣本諸身而發梢，氣之為用，不本諸身，則虛而不實；不行於梢，則實而仍虛；梢亦可弗講乎！若手指足特論身之梢耳！而未及梢之梢也。四梢惟何，髮其一也，夫髮之所係，不列於五行，無關於四體，是無足論矣；然髮為血之梢，血為氣之海，縱不本諸髮而論氣，要不可離乎血以生氣，不離乎血，即不得不兼乎髮，髮欲冲冠，血梢足矣。抑舌為肉之梢，而肉為氣之囊；氣不能行諸肉之梢，即氣無以充其氣之量；故必舌欲催齒，而肉梢足矣。至於骨梢者，齒也，筋梢者，指甲也，氣生於骨而聯於筋，不及乎齒，即不及乎骨之梢，不及乎指甲，即不及乎筋之梢，而欲足爾者，要非齒欲斷筋，甲欲透骨不能也。果能如此，則四梢足矣。四梢足，而氣自足矣，豈復有虛而不實，實而仍虛之弊乎！

Examining beyond the sections of the body, there are then the “four antennas”. The antennas are the leftover parts of the body. They are not addressed initially when discussing the body, and hardly dealt with at all when discussing the energy. A punch expresses outward from inside, and energy goes from the body into the antennas. Thus if the use of energy does not come from the whole body, it is empty rather than authentic, and if it does not reveal itself in the antennas, then even if it is there, it is still empty. The antennas must therefore also be given attention. The hands and feet may be the extremities, but they are not the endpoints.

What then are the four antennas? [1] Firstly, there is the head hair. It has nothing to do with the organs or limbs, and thus would appear to be irrelevant, but the hair is the antenna for the blood, and the blood is the sea in which the energy swims. Although it is not necessary to consider the hair when talking about the energy, we cannot talk about the energy without considering the blood. So since we have to consider the blood, how can we not at the same time consider the hair? The hair should be pricking up under the cap, which indicates the blood is in a state of sufficiency.

[2] The tongue is then the antenna for the muscles. The muscles are a sack for holding the energy. If the energy is not able to reveal itself in the tongue, then the energy is not at full capacity. If the tongue keeps wanting to press up behind the teeth, this indicates that the muscles are in a state of sufficiency.

[3] The teeth are the antenna for the bones, and [4] the nails are the antenna for the sinews. Energy is born in the bones and unites with the sinews, and so if it is not apparent in the teeth, it will also not show up in the nails, and if it does not show up in the nails, it will not manifest in the sinews. For the energy to indicate sufficiency, the teeth will be wanting to bite through sinew and the nails will be wanting to scratch through bone.

Once they are thus, the four antennas are in a state of sufficiency, and that being so, naturally the energy will be too. It will then not be the case that it is empty rather than authentic, nor that even if it is there, it is still empty.

第五章 五臟

5. THE FIVE ORGANS

夫捶以言勢，勢以言氣，人得五臟以成形，即由五臟而生氣，五臟實為性命之源，生氣之本，而各為心，肝，脾，肺，腎，也。心屬火，而有炎上之象。肝屬木，而有曲直之形。脾屬土，而有敦厚之勢。肺屬金，而有從革之能。腎屬水，而有潤下之功。此乃五臟之義而猶準之於氣，皆有所配合焉。凡世之講拳術者，要不能離乎斯也。其在於內胸廊為肺經之位，而肺為五臟之華；蓋故肺經動，而諸臟不能不動也。兩乳之中為心，而肺抱護之。肺之下膈之上，心經之位也。心為君，心火動，而相火無不奉命焉；而兩乳之下，右為肝，左為脾，背之十四骨節為腎，至於腰為兩腎之本位，而為先天之第一，又為諸臟之根源；故腎足，則金木，水，火，土，無不各顯生機焉。此論五臟之部位也。然五臟之存乎內者，各有定位，而見於身者，亦有專屬，但地位甚多，難以盡述，大約身之所係，中者屬心，窩者屬肺，骨之露處屬腎，筋之聯處屬肝，肉之厚處屬脾，想其意，心如猛，肝如箭，脾之力大甚無窮，肺經之位最靈變，腎氣之動快如風，是在當局者自為體驗，而非筆墨所能盡罄者也。

In boxing arts, we discuss postures, and to do that, we discuss energy. The posture is made by the five organs in the body, for the energy is generated from the five organs. The five organs are truly the source of our life force and the basis of generating energy. They are the heart, liver, spleen, lungs, and kidneys.

The heart relates to the element of fire, which blazes upward. The liver relates to the element of wood, which bends and straightens. The spleen relates to the element of earth, which supplies abundance. The lungs relate to the element of metal, which obeys and overthrows. The kidneys relate to the element of water, which soaks downward. These are the relationships for the five organs. Their energies must be maintained at the right level, for they each play their role within a cooperative whole, and this is why a discussion of boxing arts has to address this concept.

Within the chest is where the lung energy is positioned. It is the canopy for the other organs. When the lungs move, the other organs are unavoidably affected. At the center of the chest is the heart. The lungs are wrapped over it and protect it. Under the lungs and above the diaphragm is where the heart energy is positioned. The heart is ruler over [the other body parts associated with] the element of fire. When it moves, all the other fire correspondences [such as the vessels, the blood, and the tongue] accord with it. Behind the ribs on the right side is the liver, and on the left side is the spleen. To the sides of the lumbar vertebrae are the kidneys. Positioned in the waist, the kidneys are the first stage in the processing of innate energy and are thus the basis for the other organs. When the kidney fluid is sufficient, all of the five elements have vitality. This explains the positioning of the five organs.

The five organs have their fixed positions within, but also have special areas of association throughout the body. However, they are too numerous to describe here [though there was plenty of room for them in Li Jianqiu's book]. More general relationships in the body are: central areas are related to the heart, hollowed areas are related to the lungs, boney areas are related to the kidneys, sinewy areas are related to the liver, and muscular areas are related to the spleen.

To analogize their intentions, the heart is like a fierce tiger, the liver like an arrow, the spleen energy is great and inexhaustible, the lung energy is the most aware of change, and the kidney energy moves fast as the wind. The right practitioner will naturally intuit these things, whereas words are simply not adequate to get the message across.

第六章 三合

6. THREE UNIONS

五臟既明，再論三合，夫所謂三合者，心與意合，氣與力合，筋與骨合，內三合也。手與足合，肘與膝合，肩與胯合，外三合也。若以左手與右足相合，左肘與右膝相合，左肩與右胯相合，右三與左亦然。以頭與手合，手與身合，身與步合，熟非外合。心與目合，肝與筋合，脾與肉合，肺與身合，腎與骨合，熟非內合。然此特從變而言之也。總之。一動而無不動一合而無不合，五臟百骸悉在其中矣。

Once the five organs have been understood, then the concept of “three unions” has to be discussed. Mind is united with the intention, energy united with power, sinews united with bones – these are the three internal unions.

Hand is united with foot, elbow united with knee, shoulder united with hip – these are three external unions.

If it is left hand united with right foot, left elbow united with right knee, left shoulder united with right hip, then right hand united with left foot, and so on, would also be true. In addition, head is united with hand, hand united with torso, torso united with step. Are these not external unions? Heart is united with eye, liver united with sinew, spleen united with muscle, lungs united with torso, kidneys united with bones. Are these not internal unions? But these are special variations of the term. The main idea is that when one part moves, every part moves, and when one part finishes, every part finishes. The five organs and hundred bones are automatic participants in this principle.

第七章 六進

7. THE SIX ADVANCINGS

既知三合，猶有六進。夫六進者何也？頭為六陽之首，而為週身之主，五官百骸莫不體此為向背，頭不可不進也。手為先鋒，根基在膊，膊不進，則手却不前矣；是膊亦不可不進也。氣聚於腕，機關在腰，腰不進則氣餒，而不實矣；此所以腰貴於進者也。意貫週身，運動在步，步不進而意則索然無能為矣；此所以必取其進也。以及上左必進右。上右必進左。共為六進，此六進者，孰非着力之地歟！要之：未及其進，合週身毫無關動之意，一言其進，統全體全無抽扯之形，六進之道如是而已。

Once the three unions have been understood, there is then the concept of “six advancements”.

[1 – head] The head is the source of the six active meridians and is the commander of the whole body, from senses to bones. There is no part that does not rely on it, therefore the head must advance.

[2 – forearm] The hand is the first to go forth, but it is rooted in the forearm. If the forearm does not advance, the hand cannot go forward, therefore the forearm must also advance.

[3 – waist] Energy gathers in the wrist, but its engine lies in the waist. If the waist does not advance, the energy will not have enough energy to manifest. This is why it is important for the waist to advance.

[4 – step] Intention courses through the whole body, but movement lies in the stepping. If the step does not advance, the intention is unable to proceed. This is why it is essential for the step to advance.

[5 & 6 – right & left] Furthermore, when going forward with your left, you must advance your right, and when going forward with your right, you must advance your left.

These are the six parts that advance, each of them involved in the effort. The key to it is that before you advance, there should be no intention of movement anywhere in your body, and then when you decide to advance, your whole body acts without holding back.

第八章 身法

8. THE BODY'S METHODS

夫發手擊敵，全賴身法之助，身法維何？縱，橫，高，低，進，退，反，側而已。縱，則放其勢，一往而不返。橫則理其力，開拓而莫阻。高，則揚其身，而身有增長之意。低，則抑其身，而身有攢促之形。當進則進，殫其力而勇往直前。當退則退，速其氣而迴轉扶勢。至於反身顧後，後卽前也。側顧左右，左右惡敢當我哉。而要非拘拘焉而為之也。察夫人之強弱，運乎已之機關，有忽縱而忽橫，縱橫因勢而變遷，不可一概而推。有忽高而忽底，高底隨時以轉移，豈可執一而論。時而宜進不可退，退以餒其氣。時而宜退，卽以退，退以鼓其進。是進固進也，卽退亦實以助其進。若反身顧後。而後不覺其為後。側顧左右，而左右不覺其為左右。總之：觀在眼，變化在心，而握其要者，則本諸身。身而前，則四體不命而行矣。身而怯，則百骸莫不冥然而處矣。身法顧可置而不論乎？

Sending out your hand to strike the opponent depends entirely on help from the body. What are the methods for the body? To release and rein in, to go high and go low, to advance and retreat, to turn behind and turn to either side.

To release is to express power, sending it all in one direction so it does not get turned back. To rein in is to bind up power, building it up so no one will be able to resist it.

To go high is to raise the body up so it seems to be lengthened. To go low is to bow the body down so it seems to be squeezed in.

When it is time to advance, I advance, overwhelming his strength by valiantly charging straight in. When it is time to retreat, I retreat, luring his energy in so that he overcommits and falls forward.

When turning around to face behind, what is behind becomes what is in front. When facing to the left and right, I ensure no one dare attack me from the side.

It is important that these points not be turned into a restrictive formula. I must first observe an opponent's strengths and weaknesses, which will give me my strategy. I suddenly release and suddenly rein in, adjusting according to the situation, for I must not be stubborn about when to use one or the other. I go suddenly high or suddenly low, adapting as circumstances demand, for I must not hold to a preconceived pattern.

When it is appropriate to advance, I must not retreat and thereby make myself timid.

When it is appropriate to retreat, I should retreat, and yet with a readiness to advance. Therefore, advancing is a matter of advancing whole-heartedly, and retreating is also actually a matter of advancing.

When I turn around to face behind me, I have no notion of it as being behind. When I face to either side, I have no notion of them as being a left or a right. To sum up, operations are in your sight and adaptations are in your mind. [To clarify the summing up, your view of the situation is always forward and your sense of your changing surroundings is always inside you.]

Once these essentials have been grasped, they will become the basis for the whole body. When going forward, every limb will move uncommanded, and when withdrawing, every bone will arrive without a thought. However, these things first have to be discussed in order to be realized.

第九章 步法

9. STEPPING PRINCIPLES

今夫四肢百骸主於動，而實運以步；步者乃一身之根基，運動之樞紐也。以故應戰，對戰，本諸身。而所以為身之砥柱者，莫非步。隨機應變在於手。而所以為手之轉移者，又在於步。進退反側，非步何以作鼓動之機，抑揚伸縮，非步何以示變化之妙。卽謂觀察在眼，變化在心，而轉彎抹角，千變萬化，不至窮迫者，何莫非步之司命，而要非勉強可致之也。動作出於無心，鼓舞出於不覺，身欲動而步以為之週旋，手將動而步亦早為之催迫，不期然而已然，莫之驅而若驅，所謂上欲動而下自隨之，其斯之謂歟！且步分前後，有定位者，步也。無定位者，亦步也。如前步進，而後步亦隨之，前後自有定位也。若前步作後步，後步作前步，更以前步作後步之前步，後步作前步之後步，前後亦自有定位矣。總之：捶以論勢，而握要者步也。活與不活，在於步，靈與不靈亦在於步。步之為用大矣哉！

For your four limbs and your many bones, your movement is presided over by your stepping. Your step provides the base for your body and the crux for its movement. When fighting with an opponent, it is always the case that you are to use your whole body. But without your step, your body really has nothing to stand on. Adapting according to the situation lies with your hands, but the capacity for your hands to maneuver lies with your stepping.

When advancing or retreating, turning around or to the sides, you will have no vehicle to drive you there unless you step. When raising or lowering, expanding or contracting, you will show no ingenuity of adaptation unless you step. We say that “operations are in your sight and adaptations are in your mind”, and therefore you are to twist and turn in endless variations to stay out of danger, but this cannot happen without the step being in charge. However, it is crucial that you do not try to force this.

The movement begins mindlessly, its motivation arising unconsciously. When your body is about to move forward, your step [with the front foot] turns outward [to prepare]. When your hand is about to move forward, your step [with the rear foot] is already hastening forward. This quality will happen in its own time, arriving without your steering it, and is what is meant by “your upper body is about to move, your lower body naturally goes along with the movement”.

Stepping divides into front and rear, fixed and unfixed. When the front foot advances and the rear foot follows, they are fixed [i.e. front foot remaining forward, rear foot remaining in the rear]. When the front foot becomes the rear foot or the rear foot becomes the front foot, whether it be because of the front foot becoming the rear foot by way of the rear foot stepping forward, or because of the rear foot becoming the front foot by way of the front foot stepping back, they are unfixed [i.e. front foot and rear foot switching roles].

It is always the case in boxing theory that the crucial thing to grasp is the stepping. Whether you are lively or not is a matter of stepping. Whether you are nimble or not is a matter of stepping. The function of stepping is a huge factor.

第十章 剛柔

10. HARDNESS & SOFTNESS

夫拳術之為用，氣與勢而已矣。然而氣有強弱，勢分剛柔，氣強者取乎勢之剛，氣弱者取乎勢之柔，剛者以千鈞之力而扼百鈞，柔者以百鈞之力而破千鈞，尚力尚巧，剛柔之所以分也。然剛柔既分，而發用亦自有別，四肢發動，氣行諸外，而內持靜重，剛勢也。氣屯於內，而外現輕和，柔勢也。用剛不可無柔，無柔則還遼不速。用柔不可無剛，無剛則僵滯不捷。剛柔相濟，則粘，遊，連，隨，騰，閃，折，空，捌，擣，擠，捺。無不得其自然矣。剛柔不可偏用，用武豈可忽耶。

Applying boxing skills is simply a matter of energy and posture. Energy divides into strong and weak. Posture divides into hard and soft. Those with a strong energy incline toward postures of hardness. Those with a weak energy incline toward postures of softness. Hardness uses a thousand pounds of force to defeat a hundred. Softness uses a hundred pounds of force to defeat a thousand. This difference between emphasizing force or emphasizing skill is the reason we distinguish between hardness and softness.

Once this distinction is clear, there is a further distinction as to how we express them during movement. When energy flows outward and there is a calm solidity maintained within [i.e. motion outside, stillness inside], that is a posture of hardness. When energy gathers inward and there is a delicate mildness shown outwardly [motion inside, stillness outside], that is a posture of softness.

When using hardness, it must not be completely without softness, for if there is no softness at all, actions of coiling will lack swiftness. When using softness, it must not be completely without hardness, for if there is no hardness at all, actions of crowding will lack decisiveness. With hardness and softness properly complementing

each other, the actions of sticking, adhering, connecting, following, agitating, evading, folding, emptying, warding off, rolling back, pressing, and pushing will all be executed with naturalness. You cannot decide to use only hardness or only softness. You have to have both. To apply martial techniques, this point must not be ignored.

用武要言

KEYS TO APPLYING MARTIAL TECHNIQUES

[Much of this text is also drawn from “The Essentials of Yue Fei’s Xingyi Boxing Art”.]

要訣云：捶自心出。拳隨意發，總要知已知彼，隨機應變。

Here’s a secret: “A punch starts from your mind, the fist following the path of your intention. You should always know both yourself and your opponent, and respond according to the situation.”

心氣一發，四肢皆動，足起有地，動轉有位，或粘而遊，或連而隨，或騰而閃，或折而空，或棚而攏，或擠而捺。Mind and energy express as one. Your limbs act together. When stepping, it is a matter of direction. When turning around, it is a matter of position. Sometimes stick and flow, sometimes connect and follow. Sometimes leap and evade, sometimes turn and disappear. Sometimes ward-off and rollback, sometimes press and push.

拳打五尺以內，三尺以外，遠不發肘，近不發手，無論前後左右，一步一捶，遇敵以得人為準，以不見形為妙。Your punch can reach past three feet, but no farther than about five feet. When distant, do not send out your elbow. When near, do not send out your hand. Whether going forward or back, left or right, step with your punch [to get the fullest range]. You definitely need to be able to reach the opponent, and yet it will be even more effective if you can do it without telegraphing what you are up to.

拳術如戰術，擊其無備，襲其不意，乘擊而襲，乘襲而擊，虛而實之，實而虛之，避實擊虛，取本求末，出遇衆圍，如生龍活虎之狀，逢擊單敵，以巨炮直轟之勢。

Boxing arts are like combat arts. [*Art of War*, chapter 7:] “Appear where he does not expect. Attack where he is not prepared.” Attack and surprise. Surprise and attack. When he is empty, fill. When he is full, empty. To “avoid superior force and attack inferior” [*AoW*, chapter 6] takes care of both the first step and the last. When surrounded, fend them off with all the vigor of a dragon or a tiger. When facing a single attacker, simply obliterate him with your biggest guns.

上中下一氣把定，身手足規距繩束，手不向空起，亦不向空落，精敏神巧全在活。

Above, middle, and below should have an energy between them that is kept consistent. Body, hands, and feet should be bound together by acting in coordination. Though your hands should not rise and lower meaninglessly, proficient skill is entirely a matter of liveliness.

古人云：能去，能就，能剛，能柔，能進，能退，不動如山岳，難知如陰陽，無窮如天地，充實如太倉，浩渺如四海，眩耀如三光，察來勢之機會，揣敵人之短長，靜以待動，動以處靜，然後可言拳術也。

Previous generations said: “Be able to evade or engage, to harden or soften, to advance or retreat.” “Be as still as a mountain, as confusing as the alternations of the passive and active aspects, as limitless as the universe, as full as a warehouse, as vast as the ocean, as dazzling as the sun, moon, and stars.” “Observe for opportunities presented by his incoming attacks, sizing up his strengths and weaknesses.” “Await movement with stillness. Meet stillness with movement.” You will then be in a position to discuss boxing arts.

要訣云：借法容易，上法難，還是上法最為先。

Here's a secret: "A technique of borrowing his force is the easy way. A technique of going against his force is difficult. But if you revert to going against his force, the key is to get there first."

戰鬥篇云：擊手勇猛，不當擊稍，迎面取中堂，搶上搶下勢如虎，類似鷹鵠下雞場；翻江撥海不須忙，單鳳朝陽最為強；雲背日月天交地，武藝相爭見短長。

It says in writings on combat: "Strike fiercely and he will not be able to withstand you. Go directly forward and you will seize his center. Striking above or below, move like a tiger. Seem like an eagle descending on chickens in a coop. Having 'diverted the river and turned back the sea' [signifying a stupendous achievement], you do not need to be in a rush. Because 'the phoenix has landed on the sunny slope' [signifying the arrival of talent], your ability has become potent. When sun and moon go behind clouds, the world is changed. When martial artists clash, inferior and superior become apparent."

要訣云：發步進入須進身，身手齊到是為真，法中有訣從何取，解開其理妙如神。

Here's a secret: "Advancing on an opponent requires advancing with your body. When body and hands are working in unison, then it is right. The trick to this is to study the principles [specifically of unification], and then it will seem miraculous."

古有閃進打顧之法：何為閃，何為進，進即閃，閃即進，不必遠求。何為打，何為顧，顧即打，打即顧，發手便是。

Previous generations had this philosophy of evade and advance, of attack and defense: "What are evading and advancing? Advancing is an evasion. Evading is an advance. It is not necessary to think about this too hard. What are attacking and defending? Defending is an attack. Attacking is a defense. Just shoot out your hand."

古人云：心如火藥，手如彈。靈機一動，鳥難逃。身似弓弦，手似箭。弦響鳥落顯奇神。起手如閃電，電閃不及合眸。擊敵如迅雷，雷發不及掩耳。左過右來，右過左來；手從心內發，落向前落。力從足上起，足起猶火作。

Previous generations said: "Mind like gunpowder, fist like a bullet – with just a nudge of the trigger [i.e. with the merest thought], the bird cannot escape. Body like a bow, hand like an arrow – with the thrum of the bowstring, the bird falls like magic." "Lift your hand like lightning flashing. When lightning flashes, there is no chance to close your eyes. Strike the opponent like thunder clapping. When thunder claps, there is no chance to cover your ears." "As your left hand goes out, your right hand comes in. As your right hand goes out, your left hand comes in." "Your fist shoots out from your center and comes down forward heavily, while your foot forcefully lifts and steps quickly through his center like surging fire."

上左須進右，上右須進左，發步時足根先着地，十指要爬地，步要穩當，身要莊重，去時撒手，着人成拳，上下氣要均停，出入以身為主宰；不貪，不歉，不即，不離。拳由心發，以身催手，一肢動百骸皆隨；一屈，統身皆屈；一伸，統身皆伸；伸要伸得盡，屈要屈得緊。如捲砲捲得緊，崩得有力。

Stand on your right foot to advance with your left, then stand on your left foot to advance with your right. When stepping, first the heel comes down, then the toes grip the ground. The step should be steady and the body should stand sturdy. Leave the hand loose, then connect with a completed fist. Above and below, the energy should be even. Going out and coming back is controlled by your body. Let no part overemphasize nor underemphasize, nothing acting independently. Punch from the center, putting the power of your whole body into the hand. When one limb moves, the whole body moves along with it. When one part bends in, the whole body bends in, and when one part reaches out, the whole body reaches out. When reaching out, extend as far as you can. When bending in, curl up tightly. It is like a cannon that has been tightly packed, which will then shoot that much more powerfully.

戰鬥篇云：不拘提打，按打，擊打，衝打，膊打，肘打，跨打，腿打，頭打，手打，高打，低打，順打，橫打，進步打，退涉打，截氣打，借氣打，以及上下百般打法，總要一氣相貫。

It says in writings on combat: "Regardless of what kind of attack, be it lifting up, pressing down, striking out, thrusting through, shouldering, elbowing, using the hip, kicking, headbutting, using the hand to attack high or low, with the front hand and foot the same, the front hand and foot opposite, or whether it is done while advancing or retreating, interrupting his force, borrowing his force, or whether it be upward or downward, the various means of attack should all flow continuously one after the other."

出身先佔巧地，是為戰鬥要訣。骨節要對，不對則無力。手把要靈，不靈則生變。發手要快不快則遲悞。打手要很，不很則不濟。腳手要活，不活則擔險。存心要精，不精則受愚。

To arrive first and occupy the best position is a key principle of combat. Your joints should be coordinated. If they are not coordinated, there will be no power. When grabbing, the hand should be nimble. If it is not nimble, the opponent will adjust his position and get away. When attacking, the hand should be quick. If it is not quick, it will be too late. Your hands should strike with ruthlessness. If not ruthless, your actions will be inefficient. Your feet and hands should be lively. If not lively, you will be taking risks. Keep your mind sharp. If not, you will get tricked.

發身：要鷹揚猛勇，潑皮胆大，機智連環。勿畏懼遲疑；如關臨白馬，趙臨長板，神威凜凜，波開浪裂，靜如山岳，動如雷發。

When attacking: "You should have the fierceness of an eagle. Be ruthless and daring, quick-witted and flowing. Never fear nor hesitate. Be like Guan Yu at the Battle of Baima or Zhao Yun at the Battle of Changban, invincible, striking awe into the enemy, breaking through waves of troops. In stillness, be like a mountain. In movement, be like a thunderclap."

要訣云：人之來勢，務要審察，足踢頭前，拳打膊乍，側身進步，伏身起發。

Here's a secret: "The opponent's incoming attacks should be carefully observed. If his head goes forward, he is about to kick. If his shoulder twitches, he is about to punch. If his torso turns sideways, he is about to step forward. If his torso leans in, he is about to leap at you."

足來提膝，拳來肘撥，順來橫擊，橫來捧壓，左來右接，右來左迎，遠便上手，近便用肘，遠便足踢，近便加膝。When a foot is coming, lift your knee. When a fist is coming, deflect it with your forearm. When he attacks directly, knock it away from the side. When he attacks from the side, prop up or press down. When he attacks with his left, connect to it with your right. When he attacks with his right, receive it with your left. At a distance, strike with hand or foot. When close in, strike with elbow or knee.

拳打上風，審顧地形，手要急，足要輕，察勢如貓行，心要整，目要清，身手齊到始成功，手到身不到，擊敵不得妙。手到身亦到，破敵如催草。

Consider the surrounding environment so as to strike from a superior position. Your hands should be quick, but your feet should be light, stepping like a cat stalking its prey. Your mind should be decisive and your gaze should be focused. When your hands and body act in unison, you are sure to win. If your hand arrives but your step does not, your attack on an opponent will not have its fullest effect, but if hand and step arrive at the same time, the defeat of the opponent will be like pushing grass aside.

戰鬥篇云：善擊者，先看步位，後下手勢。上打咽喉，下打陰。左右兩脅並中心。前打一丈不為遠，近打只在一寸間。

It says in writings on combat: "Fighting experts first tend to the position of their feet, then perform their hand

techniques.” “When attacking above, go for the throat. When below, go for the groin. When to the side, go for the ribs. When to the middle, go for the solar plexus. When attacking forward, the range can go beyond ten feet [by combining stepping with the hand technique]. When close in, it all happens within an inch.”

要訣云：操演時面前如有人，對敵時有人如無人。面前手來不見手，胸前肘來不見肘。手起足要落，足落手要起。Here are some secrets: “When practicing, there seems to be an opponent in front of you. When fighting, it is as though no one is there.” “Do not fixate on a hand heading toward your face as being a hand nor an elbow heading toward your chest as being an elbow [instead focusing on the opponent as a whole].” “Once your hand rises up, your foot should be coming down. Once your foot comes down, your hand should be rising up.”

心要佔先，意要勝人，身要攻人，步要過人，頭須仰起，胸須現起，腰須豎起，丹田須運起，自項至足，一氣相貫
Your mind should be ahead of the opponent's, your intention should defeat him, your body should attack him, and your step should walk through him. Your head should lift, your chest should go forward, your waist should be upright, and your elixir field should wield energy. From head to foot, there is a continuous flow.

戰鬥篇云：胆戰心寒者，必不能取勝。不能察形勢者，必不能防八。

It says in writings on combat: “If you are afraid, you will lose, and if you are incapable of observing a situation, you will not even be able to protect yourself.”

先動為師，後動為弟，能教一思進，莫教一思退。胆欲大而心欲小，運用之妙，存乎一心而已。一而運乎二氣，行乎三節，現乎四梢，統乎五行。時時操演，朝朝運化，始而勉強，久而自然。拳術之道學，終於此而已矣。

The one who moves first becomes the teacher. The one who moves after becomes the student. If you can be taught, you will want to advance. If you cannot be taught, you will want to retreat. Your courage should expand, but your mind should focus. Skillful application is entirely a matter of concentration. Starting from the core principle, wield the two energies, move the three sections, display the four antennas, unite the five elements, and so on. Constantly practice, daily transform. In the beginning, there is effort. After a long time, there is naturalness. The way of boxing arts is nothing more than this.

太極拳學入門總解運動目次 河南溫縣陳家溝陳績甫編

GENERAL EXPLANATIONS OF TAIJI BOXING FUNDAMENTALS – GROSS MOVEMENTS by Chen Jifu of Chen Family Village, Wen County, Henan

週身相隨 切勿妄動

“Move with whole-body coordination, no part moving on its own.”

(1) 太極拳初勢

TAIJI BOXING BEGINNING POSTURE

站立當場，沉心靜氣，兩足跟相離六寸許，兩足尖微向外擺，

Standing where you are, submerge your mind and calm your energy. Your heels are just over half a foot apart, toes turned slightly outward. See photo 1:



反手往下捺，手指向前，身手正，二目平視。

Your hands then lift up and push downward, the fingers pointing forward. Your body and arms are straightened. Your gaze is level.

(2) 金剛搗碓

ARHAT POUNDS THE MORTAR

兩手同時由下而上，自左而右，轉一圈。左手轉到胸前，右手半面向前。左足往前伸，足尖朝上，足根用力，左手往前引，右手與右足往前跟。右手將拳向左手外，由上而下，落于左掌上。右足尖朝下，輕輕點地，落于左足中節，相離六寸許，左足踏實。右手與右足齊起，齊搗。右足與左足跟，各相離六寸許。右拳仍落于左掌上，雙手離心口六寸許。雙肘各向外露，二目平視，頂勁貫足。心氣降下。

Your hands in unison draw a circle, going upward from below and then from left to right, your left hand arriving in front of your chest, your right hand facing halfway to the right. Then your left foot extends forward, the toes pointing upward, the heel expressing strength, and your left hand reaches forward. Your right hand and right foot follow them forward, your right hand becoming a fist and going to the outside of your left hand, then downward from above to come down on top of your left palm, your right toes pointing downward, lightly touching down just over half a foot away from the middle of your left foot, which is fully on the ground. Your right hand and right foot then rise together and pound together, your right foot coming down just over half a foot away from your left heel, your right fist again coming down onto your left palm, both hands just over half a foot away from your solar plexus, your elbows bent outward. Your gaze is level. Your headtop has an energy of fullness. Your intention descends. See photo 2:



(3) 攏扎衣

PULLING BACK THE ROBE

雙手分開，右手由上而下轉，左手由下而上轉，雙手轉一大圈，不分先後，齊轉到胸前，雙手交叉，左手在裏，右手在外，右足向右伸，足尖微向外擺，膝露襠開，開襠要圓。左足尖向裏鉤，腿肚往上綑，左手往下轉，轉開到左脇，五指叉腰。大指在後，四指在前，肘往下沉。右手由胸前往右轉出，五指拚掌展開，半面向前，身正直，鬆肩塌腰二目斜視右手梢，心氣下降。

Your hands spread apart, your right hand arcing downward from above, your left hand arcing upward from below, your hands drawing a large circle, neither one moving before or after the other, arcing in unison to cross in front of your chest, left hand on the inside, right hand on the outside, as your right leg extends to the right, the toes turned slightly outward. Then your right knee bends, your crotch opening to become rounded, your left toes hooking inward, the thigh bracing upward, as your left hand arcs downward and aside to arrive at your left ribs and hold your waist, the thumb behind, the four fingers in front, the elbow sinking down, and your right hand arcs out to the right from in front of your chest, the fingers together, the palm spreading away to be facing halfway forward. Your body is upright. Loosen your shoulders and settle your waist. Your gaze is diagonal toward your right fingertips. Your intention descends. See photo 3:



(4) 六封四閉

SEALING OFF ALL DIRECTIONS

左手去到胸前。二足不動；引住右手由下而上，自左而右，雙手向右推出。待左手往右推時，左足隨住左手勁，跟到右邊。左足尖朝下，輕輕點于右足中節相離六寸許。右手在前，手梢朝上，手心向外，左手在後，手梢朝上，手心向裏。兩手相離一尺許。

Your left hand goes in front of your chest, your feet staying where they are, as you draw in your right hand upward from below, and send it from left to right [i.e. making a clockwise circle]. Then both hands push out to the right, your left foot going along with your left hand by doing a follow step to the right, the toes pointing downward, lightly touching down about six inches away from the middle of your right foot. Your right hand is forward, fingertips pointing upward, palm facing outward, and your left hand is behind it, fingertips pointing upward, palm facing inward. Your hands are about a foot apart. See photo 4:



[No explanation is given here for the name 六封四閉, literally “six sealing four closing”. It seems likely that it is a variant of 六合四門 “the six unions and four gates” (the six unions being front-back, left-right, up-down, the four gates being north, south, east, west), which is an elaborate way of saying “all directions”, thus it has been rendered here as SEALING OFF ALL DIRECTIONS. The version of the name in Yang Style is 如封似閉 “as though sealing, as though closing”. The common ground between the Chen version and Yang version is “sealing”. Chen Ziming in his 1932 manual considers this to be merely a transitional posture before moving in a completely different direction. It seems reasonable to establish an awareness of everything around you before changing direction, and so this moment is possibly more of an acknowledgment of a principle rather than a proper posture in its own right.]

(5) 丹變

TRANSMUTING ELIXIR

雙足不動，右手由外向裏合，自上而下，五指捏齊，往外開。左肘往左開。手到胸前。心氣沈右腿。左足往左伸，足尖往左擺。右足尖往內鈎。左膝露。右腿肚往上綑。右手五指並齊，往下微鈎。左手由胸前往右轉出。越慢越好，五指朝上伸開，半面向前。兩膊展開，微向內合。肩往下鬆。肘往下沉，身正直。心氣下降，二目斜視左手梢。

With your feet staying where they are, your right hand closes inward from the outside, going downward from above, its five fingers pinching together, then spreads away outward, your left elbow spreading away to the left until the hand is in front of your chest. Then intention sinks into your right leg, your left leg extends to the left, the toes turned toward the left, and your right toes hook inward, your left knee bending, your right thigh bracing upward, as the fingers of your right hand hang downward, almost forming a hook, and your left hand arcs outward from in front of your chest to the right [left], the slower the better, with the fingers spread and pointing upward, the hand facing halfway forward. Your arms are spread open, but are slightly closed inward, shoulders loosening downward, elbows sinking down. Your body is upright, but your intention is that of descending. You are gazing toward your left fingertips out of the corner of your eye. See photo 5:



(6) 金剛搗碓

ARHAT POUNDS THE MORTAR

同前。但第一金剛搗碓向前，此勢面向左轉一方向。

Same as before [Posture 2], except that in that case you were facing forward, whereas in this case you are turned to the left. See photo 6:



(7) 白鵝亮翅

WHITE GOOSE SHOWS ITS WINGS

兩足不動，兩膊伸開，右手由上而下轉，左手由下而上轉，雙手轉一大圈，合于心口。右足向右邊斜下半步，兩手再開，右手往上開，開到左腿角上邊。左手往下開。開到左膝上邊。左足隨兩手開時，亦往右跟，足尖往下，點于右足中節。相離六寸許。兩膝微曲，曲則襍開，腰勁下沉，眼向前看。

Your feet staying where they are, your arms spread apart, your right hand arcing downward from above, your left hand arcing upward from below, your hands drawing a large circle which brings them together in front of your solar plexus as your right foot takes a half step diagonally to the right rear. Then your hands again spread apart, your right hand going upward until over your left [right] temple, your left hand going downward until over your left knee, your left foot following your right foot, toes touching down about six inches away from the middle of your right foot. Your knees slightly bend, thereby opening your crotch, and your waist has an energy of sinking down. Your gaze is forward. See photo 7:



(8) 斜形

DIAGONAL SHAPE

右手由右往左斜轉，與右耳梢平，手心向前，左手往後由下而上，過左耳，落到胸前，氣歸于右腿。左足向左斜伸，足踏實地，足尖微向裏合。膝露，襠開，開襠貴圓。右足尖往內勾，腿肚往上繩。左肘由左膝底下，向左轉出，臂膀伸開，五指捏齊，向下勾。右手向右耳邊轉出，五指朝上展開，目視右手梢。鬆肩沉肘。氣往下降。兩手梢遙遙相對。合住，勁如弓形。手足落于四斜方，如八卦四隅方向，故為斜形。

Your right hand arcs diagonally from right to left at ear level, the palm facing forward, as your left hand goes to the rear, upward from below, passes your left ear, and lowers to be in front of your chest, the weight settled onto your right leg. Then your left leg extends diagonally to the left and the foot comes down fully, the toes slightly turned inward, the knee bending, your crotch opening to become rounded, your right toes hooking inward, the thigh bracing upward, as your left elbow arcs below your left knee and the arm spreads away to the left, the fingers pinching together and hanging down, and your right hand arcs away from your right ear, the fingers pointing upward. Your gaze is toward your right fingertips. Loosen your shoulders and sink your elbows, energy descending. Your arms align with each other in such way that they seem to be making a bow shape. Your hands and feet are aligned toward the four corners, like the four corners of the eight trigrams diagram, hence “diagonal shape”. See photo 8:



(9) 摟膝

BRUSHING PAST THE KNEE

雙手摟左膝，將左足收回，足尖朝下，點于右足前。右足實，左足虛，兩膝微彎，裆勁微合，兩肘微屈，兩手展開，兩手指均朝上豎。左手在左膝上邊，隨左足。右手在右膝上邊，隨右足，眼往左手梢前看，此謂縮身法。

Your hands brush past your left knee as your left foot withdraws, the toes touching down in front of your right foot. Your right foot is full, left foot empty, knees slightly bent, and your crotch has an energy of slightly closing. With your elbows slightly bent, your hands then extend, the fingers of both hands pointing upward, your left hand over your left knee and aligned with your left foot, your right hand over your right knee and aligned with your right foot. Your gaze is forward toward your left fingertips. (This is a method of “shrinking the body”.) See photo 9:



(10) 拗步

TWISTED STEPPING

左手向前引。左足往前斜開一小步，左手由前而後轉一圈。隨左腿。右手往後開一小圈。隨右腿。往前蹬。右足跳到左足前邊。氣沉于右腿。

Your left hand reaches farther forward, then your left foot goes diagonally forward a small step, your left hand arcing to the rear, and then your right hand arcs away with a small circle to the rear [and back to the front] as your right leg wades forward, your right foot jumping in front of your left foot, the weight settling onto your right leg. See photo 10:



左腿左足由後而前，向左邊斜伸，左手向裏合。右手由前而後，向外開，下拉斜形勢。

Your left leg will then extend diagonally forward to the left side as your left hand closes inward and your right hand spreads outward to the rear, and you will continue into DIAGONAL SHAPE.

(11) 斜形

DIAGONAL SHAPE [same as before (Posture 8)] – See photo 11:



(12) 摟膝

BRUSHING PAST THE KNEE [same as before (Posture 9)] – See photo 12:



(13) 抠步

TWISTED STEPPING [same as before (Posture 10)] – See photo 13:



(14) 演手肱拳

COVERING HAND, FOREARM PUNCH

拗步跳右足時，氣沉于右腿。左腿往左斜伸半步，兩足踏實，左足尖微向內擺，右足尖微向內勾，右腿綹展向內合，左腿露膝，兩手右拳左掌，右拳向後微拉。左掌往外合，拳與心口平，向前打出。左肘向後出一肘，左手面朝上，靠于左脇。右拳未打時，手背向下，外陰內陽，沿路打沿路轉，打出時，手背向上，外陽內陰。心氣下降，氣發于四梢。身正直。目視右拳頭，右足跟往外擰，腰勁下沉，頂勁貫足，切忌身往前栽。

Once your right foot has jumped forward with the twisted step, the weight shifts onto your right leg, then your left leg extends diagonally a half step to the left and both feet are now down fully, your left toes slightly turned inward, your right toes slightly hooking inward, your right thigh bracing inward, your left knee bending. At the same time, your right hand becomes a fist and slightly pulls back, your left palm closing outward [inward], and then the fist strikes out forward at solar plexus level, your left elbow striking out toward the rear, your left palm facing upward against your left ribs. Before your right fist strikes, the back of the hand is facing downward, the tiger's mouth facing outward. The fist turns over on its way out so that once it has struck, the back of the hand is facing upward, the tiger's mouth facing inward. Your intention descends and then energy is expressed at the “four antennas”.

Your body is upright. Your gaze is toward the top knuckles of your right fist. Your right heel is twisted outward. Your waist has an energy of sinking down and your headtop has an energy of fullness. Do not allow your body to lean forward. See photo 14:



(15) 金剛搗碓

ARHAT POUNDS THE MORTAR

同前第三金剛搗碓。與第一金剛搗碓方向同。

Same as before, this time facing the same direction as in Posture 2 [rather than Posture 6]. See photo 15:



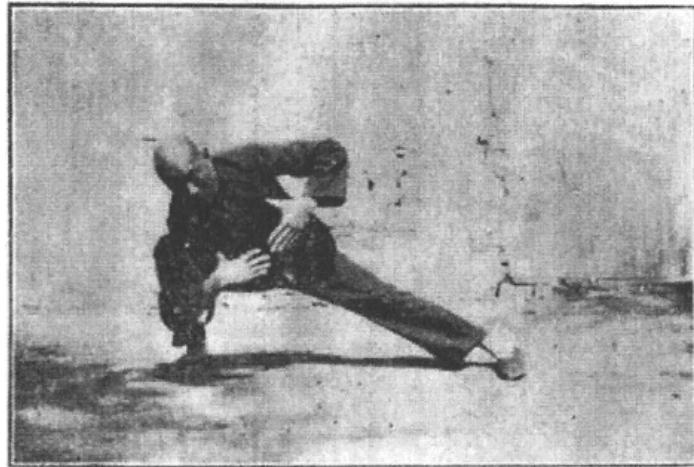
(16) 撇身捶

TORSO-FLUNG FIST

雙手向下分開，左足向左開尺許，兩肱各向外轉一圈，雙手由下而上，轉一大圈，雙手交叉，合於胸前，離心口四寸許，氣歸左腿。右腿往右伸一大步，足尖微向外擺，露膝。左足尖往內勾，腿肚朝上圈綑，右腿伸時，右肩，右肘，向右膝底下轉出去，內藏有七寸靠之意。

Your hands spread apart downward as your left foot spreads away about a foot to the left, then your forearms draw large circles that arc outward, go upward from below, and bring your hands in to cross in front of your chest about four inches away from your solar plexus, the weight shifting to your left leg. Then your right leg extends a large step to the right, toes slightly turned outward, and the knee bends, your left toes hooking inward, the thigh

bracing upward like a coiled spring, as your right shoulder and elbow are below your right knee. (This technique contains the intention of the “seven-inch” bumping.) See photo 16.1:



左手向左開，左肱由外而內轉一大圈，手向左耳梢下到胸前往外開，五指叉腰，大指在後，四指在前，肘向內撇。右手將拳由外而內，拳拉於右眼角，右肱撐圓，二目視左足尖，右拳尖，左肘尖，左足尖，三尖如直線。右脇由右開，左脇向內合，心氣降於丹田，行於四梢。此勢全體勁皆合於左邊；助下勢青龍出水往右打時之縮勁也。此謂聲東擊西之意。

Then your left hand spreads away to the left and the forearm draws a large circle that arcs inward, bringing the hand toward your left ear, downward in front of your chest, and spreading away outward so that the hand is grabbing your waist, the thumb behind, the four fingers in front, the elbow flinging inward, as your right hand becomes a fist and pulls back toward your right temple, the forearm forming a rounded brace. Your gaze is toward the tip of your left foot. There are three tips in a line: the tip of your right fist, the tip of your left elbow, the tip of your left foot. Your right ribs are opening toward the right, your left ribs closing inward. Intention descends to your elixir field and energy expresses at the four antennas. (In this posture, your whole body is closed on the left side. This helps to concentrate the power of the rightward strike in the following posture. These two postures together have an intention of “threatening to the east but then striking to the west”.) See photo 16.2:



(17) 青龍出水

BLUE DRAGON LEAVES THE WATER

二足不動，右拳往下沉，肱向外轉，向內合，拳向右膝前斜往下打。左手往外開，由下而上，自後而前，將手轉到胸前。當右拳發時，左肘與右拳同時急向左出一肘，手面朝上，斜靠於左脇。當左右手轉時，襠勁在內轉一圈，二膝輪流一轉，拳發出時，下半身原照撇身捶之形勢，合於原位。右肩向內合，左肩向外開，內含有金絲纏杆之意。With your feet staying where they are, your right fist sinks down, the forearm rotating outward and closing inward, then the fist strikes out diagonally forward and downward, your left hand at the same time spreading away outward, arcing upward from below, forward from the rear, and arriving in front of your chest. When your right fist issues power, your left elbow at the same time suddenly strikes out to the left, the palm facing upward against your left ribs. While your hands arc, your crotch has an energy of curling inward and your knees alternately perform a twist [left knee, then right knee]. When your fist strikes out, your lower body finishes in the same position as in the DRAPING-BODY PUNCH. Your right shoulder is closing inward, your left shoulder opening outward. (Contained within this technique is an intention of “golden silk coiling around a pole”.) See photo 17.1:



又勢背折靠

An alternate posture to this is the BACK-FOLDING BUMP. See photo 17.2:



(18) 雙推手

DOUBLE-HAND PUSH

左手先去到胸前引住右手，兩手由右往左轉。右足往右橫上一步，雙手向右推。左足往右跟，足尖朝下，點於右足中節，相離六寸許，二目看兩手梢。

Your left hand first goes in front of your chest, toward your right hand, and your hands arc from right to left. Then your right foot takes a step forward with the foot sideways as your hands push to the right, your left foot following to the right, toes touching down about six inches away from the middle of your right foot. Your gaze is toward the fingertips of both hands. See photo 18:



(19) 肘底看拳

GUARDING FIST UNDER THE ELBOW

右足根用力，如車軸一轉，足尖往裏一搬。左足往左提，還照原勢點於左邊。左肱由前而後，由下而上，轉一大圈。肘往下沉。手梢往上領，五指朝上，右肱由內而外，自右而左，手心朝上，合於左肘底下。右肘成圓形，離身六寸許，二目往前視，腰勁下塌，氣歸丹田。

Your right heel expresses strength and pivots around, turning the toes inward, your left foot withdrawing to the left, so that you are facing to the left. At the same time, your left forearm goes from the front to the rear, then upward from below, drawing a large circle so that the elbow is positioned hanging down with the hand leading upward, the fingers pointing upward, as your right forearm goes outward from the inside and then from right to left so that the palm is facing upward underneath your left elbow [despite the “fist” in the name of the posture]. Your right elbow is making a rounded shape just over half a foot away from your torso. Your gaze is forward. Your waist has an energy of sinking down, energy returning to your elixir field. See photo 19:



(20) 倒捻肱

RETREAT WITH TWISTING FOREARMS

右手往前轉，隨住右足。左手往後轉，隨住左足。左足往後蹬，足尖著地。左手領左半身。右手領右半身。左右肱各由外往內轉。左右手各由下而上，轉一大圈。

Your right hand arcs forward, going along with the direction of your right foot, and your left hand arcs to the rear, going along with the direction of your left foot as your left foot retreats, the leg straightening, toes touching down. Your left hand is leading the left half of your body and your right hand is leading the right half of your body. Your forearms each arc inward from the outside, your hands each going upward from below, making a large circle. See photo 20.1:



左右脚，輪流往後蹬，各領各半身，輪流週轉。

Your feet alternately press to the rear, each leading its respective half of the body as your body alternately turns to each side. See photo 20.2 [which now shows the right foot stepping back]:



腰勁下沉，心虛樞實，丹田氣往外運動，如風催車輪。二目往前視，左足後退二步。右足後退一步。雙手往左捋。雙手交叉。

Your waist has an energy of sinking. Your chest is empty and your lower abdomen is full. Energy in your elixir field moves outward, like wind urging a windmill to turn. Your gaze is forward. Your left foot retreats two steps and your right foot retreats one step [therefore retreating left, right, left]. Your hands will then rollback to the left and cross each other [to transition into the following posture].

(21) 白鵝亮翅 同前。

WHITE GOOSE SHOWS ITS WINGS (same as before [Posture 7]) – See photo 21:



(22) 斜形

DIAGONAL SHAPE [same as before (Posture 8)] – See photo 22:



(23) 閃通背

SURGE THROUGH THE BACK

兩肘下沉，兩足不動，兩手向右捋，左手到胸前等右手，右手捋到右脇外隨右肱往外而內，由下而上，轉一大圈，與右手齊向左捋，左足收面，當左足收時，右足根一擰，足尖往內擺，左足尖朝下，點於右足中節，左手捋到脇外，手往上翻，右手捋到右脇前，手往下合，肩往下順，臀往上擴，右手與左足相合，

Your elbows sink down, your feet staying where they are, and your hands do a rollback to the right, your left hand finishing in front of your chest, your right hand finishing to the outside of your right ribs. Then your right forearm draws a large circle upward and inward to do a rollback together with your left hand, your left foot withdrawing, your right heel twisting to turn the toes inward, your left toes touching down beside the middle of your right foot. Once the rollback has brought your left hand to the outside of your left ribs and your right hand in front of your

right ribs, your left hand turns to go upward behind you and your right hand covers downward, the shoulder following it down, your buttocks sticking up, your right hand closing toward your left foot. See photo 23:



手掌卽往上托，左手往下捺，平捺到臀後，右手順左腿托到左膝上邊，左足卽跳於右足前，氣歸左足，足如磨軸向內轉一圈，右足卽跳於左足後，右肱往上翻，隨右足，齊往下落，氣歸於右腿，左肱往內轉圈一，手往內合，左足向左擺半小步，打演手肱拳，此勢乃運用丹田之氣，及於週身翻轉，虛而實，實而虛，引誘之勢。

Your right palm then props up, going along your left leg until above your left knee, your left hand pressing down until level behind your buttocks, and your left foot jumps in front of your right foot, the weight shifting onto your left leg with the foot pivoting inward as your right foot jumps behind your left foot, your right forearm arcing upward and then lowering in unison with your right foot, the weight shifting onto your right leg, your left forearm arcing inward, the hand covering inward. (Your left foot will then go diagonally a half step to the left to perform COVERING HAND, FOREARM PUNCH.) This technique uses energy from your elixir field to turn your body all the way around, switching emptiness to fullness and fullness to emptiness, luring the opponent in.

(24) 掩手肱拳

COVERING HAND, FOREARM PUNCH – See photo 24:



(25) 六封四閉

SEALING OFF ALL DIRECTIONS – See photo 25:



(26) 丹變

TRANSMUTING ELIXIR – See photo 26:



上三勢同前。

(The three postures above are all performed the same as before [in Postures 14, 4, and 5].)

(27) 運手

WAVING HANDS

左手向內，合於胸前，由上向左轉出，左足亦隨左手由內而外，隨手轉出，左手左足向左轉時，右手與右足亦往左跟，右手轉到胸前，亦由上而下往右轉，

Your left hand comes inward to be in front of your chest, then arcs out to the left from above, your left foot going along with your left hand by arcing outward from the inside. As your left hand and left foot arc to the left, your right hand arcs to be in front of your chest, going downward from above, and your right foot follows your left foot.

See photo 27.1:



左右手輪流旋轉，往裏轉。手到胸前往外轉，只進八分，上不能過鼻，下不能過臍，左右足輪流往左沿，兩足皆要與地踏實，左手往左轉，眼看左手，右手往右轉，眼看右手，

Your hands then alternate arcing inward in front of your chest and then outward to be no more than eighty

percent extended. They go no higher than nose level, no lower than navel level. Your feet also alternately step toward the left, each foot coming down fully as it does so. When your left hand arcs to the left, your gaze goes toward your left hand. When your right hand arcs to the right, your gaze goes toward your right hand. See photo 27.2:



沉肘，束脇，鬆肩，活潑身體，循環不息，此謂欲抑先揚，欲揚先抑之意。

Sink your elbows, pull down your ribs, loosen your shoulders, and liven your body. The movement recycles ceaselessly. This technique has an intention of raising up in order to press down and pressing down in order to raise up.

(28) 高探馬

RISING UP AND REACHING OUT TO THE HORSE

待運手往左運時，右足往右斜擺半步，左右手向胸前互相交合，手離心口六寸許。兩手齊開，右足根用勁，足尖往內擺，左足往後提，足尖朝下，點於右足中節，相離六寸許。左手往胸前轉一小圈，手面朝上，靠於左脇前，右手向右耳梢往前推出，五指朝上，半面向前，兩膝微彎，臀往上翻，心氣下降，二目右看手梢。

After waving toward the left, your right foot goes a half step diagonally to the right as your hands cross in front of your chest about six inches away from your solar plexus and then spread apart in unison. Then your right heel expresses strength, the toes turning inward, your left foot withdrawing behind, the toes pointing downward, touching down just over a foot away from the middle of your right foot, as your left hand draws a small circle in front of your chest that brings the palm facing upward against the front of your left ribs and your right hand pushes out forward from your right ear, the fingers pointing upward, the palm facing halfway forward. Your knees are slightly bent, your tailbone tucked in. Your intention descends. Your gaze is toward the fingertips of your right hand. See photo 28:



(29) 右插

RIGHT INSERTING KICK

兩肩鬆。兩手往左，左足往前跳半步，跳於右足前，兩手交叉，合於胸前，手離心口四寸許。右足往上踢，兩手一齊開，左手往後打，右手往前打，當右足踢時，右手打於右足面，氣歸於左腿，眼向前看。

Your shoulders loosen and your hands go to the left, then your left foot hops forward a half step, jumping in front of your right foot, as your hands cross, coming together in front of your chest about four inches away from your solar plexus. Then your right foot kicks upward as your hands spread apart in unison, your left hand striking out to the rear, your right hand striking forward onto the top of your right foot. Energy settles onto your left leg. Your gaze is forward. See photo 29:



(30) 左插與右插同

LEFT INSERTING KICK (same as on the right side [except with left and right reversed]) – See photo 30:



(31) 踵一跟子

PRESSING WITH A HEEL

打左插足飛起，莫往下落，懸於襠內，右足跟用勁，足尖往內擺，二手合於心口，相離四寸許，

After shooting out the LEFT INSERTING KICK, do not bring it down, instead let it hang from the inside of your crotch, as your right heel expresses strength and turns its toes inward, your hands coming together about four inches away from your solar plexus. See photo 31:



右足用力，往下踏，右足往外蹬，二手往西邊開。

Then your right foot forcefully presses down as your right [left] foot presses out, your hands spreading apart to the west [east and west].

(32) 前蹬拗步

WADE FORWARD, TWISTED STEPPING

左足往下落，右手往後轉，右足往前蹬，右手往前展，左足再往前跳，跳於右足前，左手由外而內隨左足往前展，右手向內而外往後轉。

Your left foot comes down, your right hand arcing to the rear, then your right foot steps forward, your right hand spreading across forward [moving inward], and your left foot jumps forward to be in front of your right foot, your left hand going inward to spread across forward, your right hand arcing outward toward the rear. See photo 32:



(33) 神仙一把抓

IMMORTAL HANDLES EVERYTHING

左腿露膝，足尖往內擺，右足往內勾，腿肚往上綑，左手將拳往左斜，往上展，右手將拳向前面往下打，左肩往外開，右肩往內合，內含背摺靠之意。

Your left knee bends, the toes turning slightly inward, your right foot hooking inward, the thigh bracing upward, as your left hand becomes a fist and goes diagonally to the left, spreading away upward, and your right hand becomes a fist and strikes downward in front of you. Your left shoulder opens outward as your right shoulder closes inward. (This posture therefore contains the intention of the BACK-FOLDING BUMP.) See photo 33:



(34) 踢二氣

DOUBLE KICK

右拳往上冲，左足尖往內擺，右足往右提，足尖朝下，點於左足中節，相離六寸許。左手由下而上，由內而外，往左脇轉出，起左足，右手由外而內，手向耳梢打出，右足飛起，右手打於右足面，氣發於四梢。此勢是上縱身法。

Your right fist thrusts upward as your left toes turn inward and your right foot withdraws to the right, the toes touching down about six inches away from the middle of your left foot. Then your left hand goes upward from below, outward from the inside, going from your left ribs, as your left foot lifts, your right hand going inward from the outside toward your [right] ear. Then your right foot flies up, your right hand striking the top of the foot, energy expressing at the four antennas. (This posture is technique of jumping up.) See photo 34:



(35) 護心拳

HEART-GUARDING FIST

兩手往左捋，右足隨手收回，氣歸於左腿，右足再往右斜伸，足尖微向內擺，露膝，左足尖往內勾，腿肚往上綑，右肘往右膝底下轉出，左手往外左開，由外而內，轉到胸前，將拳護於心，拳離心口三寸許，手心向裏，氣往下降，歸於丹田，內藏有七寸肘之意。

Your hands do a rollback to the left, your right foot withdrawing, the weight settled onto your left leg. Then your right leg extends diagonally to the right, the toes slightly turned inward, and the knee bends, your left toes hooking inward, the thigh bracing upward, as your right elbow arcs out from below your right knee [and then inward above], your left hand spreading away outward to the left and then inward from the outside until in front of your chest, guarding your heart about a third of a foot in front of your solar plexus, the center of the fist facing inward. Energy is descending, returning to your elixir field. (This technique contains the intention of the “seven-inch” elbowing.) See photo 35:



(36) 旋風脚

WHIRLWIND KICK

兩手往左捋，雙手交叉，合於胸前，離心口三寸許，右足往前拗半步，氣歸於右足跟，兩手分開，左足飛起，往裏旋，右手往右打於左足裏邊，

Your hands do a rollback to the left, crossing in front of your chest about a third of a foot away from your solar plexus. Then your right foot goes forward with a twisting half step, the weight going onto your right heel, and your hands spread apart as your left foot flies up in an inward arc, your right [left] hand going to the right [left] to strike the inside edge of your left foot. See photo 36:



右足跟用力，足尖往右轉一圈，面轉一方面，左足與右足皆實踏於地，相離八寸許，二膝微彎，臀微向上翻，兩手合於胸前，相離六寸許。

With strength expressing at your right heel, the toes are turning outward to the right as you spin around a complete circle to be facing where you started, both feet coming down fully and about three quarters of a foot

apart. Your knees are slightly bent, tailbone slightly tucked in, and your hands have come together just over half a foot in front of your chest.

(37) 蹤一跟子

PRESSING WITH A HEEL

同前, 前蹬一跟, 是左足, 此蹬一跟, 是右足。

Same as before [Posture 31], except in that case kicking with your left foot, whereas in this case you are kicking with your right foot. See photo 37:



(38) 掩手肱拳 同前

COVERING HAND, FOREARM PUNCH (same as before [Posture 14]) – See photo 38:



(39) 小擒打

SMALL CATCH & HIT

右手先往前引，右足往前跳，右手由上往後轉，左手由下轉，向裏合，左足往前伸，足尖微向外擺，露膝，右足尖往內勾，腿肚往上綑。右手由右脇邊起，往左肘底下，往左打一拳，右肱由內而外，轉一圈，含有打肘之意，心氣下降，氣貫於右掌。

Your right hand first goes farther forward, your right foot jumping forward, then your right hand arcs to the rear from above, your left hand arcing from below, and your hands come together inward as your left leg extends forward, the toes slightly turning outward, the knee bending, and your right toes are hooking inward, the thigh bracing upward, your right hand rising from beside your right ribs to be below your left elbow, striking to the left. (As your right forearm goes outward from the inside to draw a circle, this action contains the intention of striking with the elbow.) Your intention is now sinking down and energy courses through to your right palm. See photo 39:



(40) 抱頭推山

COVER THE HEAD AND PUSH THE MOUNTAIN

身體往右轉，右足提起，足尖朝下，點於左足前，兩手向右膝底下分開，兩肱由外而內轉，手由下而上分，兩手向兩耳梢往右推出，右足隨兩手推時，往前伸，露膝，左足尖往內勾，腿肚往上綑，腰勁下沉，氣往下降，眼看右手梢。

Your body turns to the right, your right foot withdrawing, the toes touching down in front of your left foot, as your hands go below your right knee and spread apart, your forearms arcing outward from the inside, and your hands go upward from below toward your ears. Then your hands push out to the right, your right leg going along with them by extending forward, the knee bending, your left toes hooking inward, the thigh bracing upward. Your waist has an energy of sinking, your intention also sinking down. Your gaze is toward your right fingertips. See photo 40:



(41) 六封四閉 同前

SEALING OFF ALL DIRECTIONS (same as before [Posture 4]) – See photo 41:



(42) 丹變 同前

TRANSMUTING ELIXIR (same as before [Posture 5]) – See photo 42:



(43) 前招

INVITING IN FRONT

左手往心口由下而上，左肱由裏而外，向左轉，左足往左斜提半步，足往下踏，氣歸左腿。

Your left hand goes toward your solar plexus, coming upward from below, and then the forearm goes outward from the inside, arcing to the left as your left foot goes a half step diagonally to the left and comes down fully, the weight settling onto your left leg. See photo 43:



(44) 後招

INVITING BEHIND

右手往心口由下而上，右肱由裏而外，向右轉，右足往左提，足尖朝下，點於左足中節，相離六寸許。

Your right hand goes toward your solar plexus, coming upward from below, and then the forearm goes outward from the inside, arcing to the right as your right foot lifts toward the left, the toes touching down about six inches away from the middle of your left foot. See photo 44:



(45) 野馬分鬃

WILD HORSE SENDS ITS MANE SIDE TO SIDE

兩足不動，左手往左轉，右手往左跟，手到心口，再往右轉，右足隨右手轉時，往前邁，

With your feet staying where they are, your left hand arcs to the left, your right hand following it to the left until at your solar plexus. Then your right hand arcs to the right, your right foot going along with it by stepping forward.

See photo 45.1:



左右足輪流往前邁。左右手上下飛舞，左右肱輪流由裏往外轉，

Then your feet alternately step forward [to complete a pattern of right, left, right] as your hands dance above and below, your forearms alternately arcing outward from the inside. See photo 45.2 [which shows stepping forward to the left]:



活潑身體，心氣下降，分於四梢，內含有藏頭蓋面攢心剝膝之意，此勢是往前進攻之法。

Live your body so that energy descends and then spreads to the four antennas. This technique contains an intention of covering the head and face, and also of sneaking in to sheer aside the opponent's knee. It is a method of attacking forward.

(46) 六封四閉 同前

SEALING OFF ALL DIRECTIONS (same as before [Posture 4]) – See photo 46:



(47) 丹變 同前

TRANSMUTING ELIXIR (same as before [Posture 5]) – See photo 47:



(48) 玉女穿梭

MAIDEN SENDS THE SHUTTLE THROUGH

兩手往右合，雙手交叉，右足往後提，足尖朝下，點於左足之前，相離六寸許，雙足先左後右，往下剎，為令周身，身力震發，全體皆是縮勁，左掌往前推，右掌往後打，左足往前跳，越快越好，如靈貓撲鼠，週身轉一圈，兩手合於心口，此是平縱身法。

Your hands come together to the right, crossing as your right foot withdraws, the toes touching down about six inches in front of your left foot. Then your feet stomp downward, left foot first, then right, using the force of your body to produce a thunderous sound, your whole body having an energy of shrinking in. Then your left palm pushes forward, your right palm striking behind, as your left foot leaps forward, the quicker the better, like a cat pouncing on a mouse, and your whole body continues into turning [rightward] all the way around [as your right foot steps forward behind your left foot to become the front foot], your hands coming together in front of your solar plexus. (This is a method of leaping straight ahead.) See photo 48:



(49) 攢插衣 同前

PULLING BACK THE ROBE (same as before [Posture 3]) – See photo 49:



(50) 六封四閉 同前

SEALING OFF ALL DIRECTIONS (same as before [Posture 4]) – See photo 50:



(51) 丹變

TRANSMUTING ELIXIR – See photo 51:



(52) 運手

WAVING HANDS – See photos 52.1 and 52.2:



以上三勢同前

(The above three movements are performed as before [in Postures 5 and 27].)

(53) 擺腳

SWINGING KICK

運手至第四次時，右手與左手一齊由下而上，轉一大圈，左掌轉到胸前，放在心口之下，右掌轉到右膝上邊，氣歸於左腿，右足飛起，由左往右擺。兩手由右往左迎，兩手心打右足外側，

In the midst of waving your hands for the fourth time, your hands in unison go upward from below, arcing through a large circle [from left to right], your left palm arcing until in front of your chest, placed below your solar plexus, your right palm arcing until over your right knee. Energy settles onto your left leg and your right leg flies up, swings from left to right, your hands going from right to left to meet it, the palms hitting the outside edge of your right foot. See photo 53:



右足落地，氣歸於右腿。

Then the foot comes down, the weight going onto your right leg.

(54) (鐵〔跌〕叉)

DROP & EXTEND

擺腳氣歸於右腿時，兩臂展開，如兩翼之形，左足跟用力，往左蹬，右膝往裏合於地上，右腿伸，左腿掘。氣歸於裆，此為伏身法引誘之勢

Once the energy has settled onto your right leg, your arms spread apart like wings, your left heel expressing strength and pressing out toward the left, your right knee closing inward and onto the ground. Your right [left] leg is straight, your left [right] leg is bent, and energy is settled at your crotch. This is a method of crouching down to draw the opponent in. See photo 54:



(55) 金雞獨立

GOLDEN ROOSTER STANDS ON ONE LEG

兩膀向上微提，裆勁一擰，身體往上起；左手往下按，右手往上推，左足踏實，氣歸於左足。右膝往前露，右足飛起，懸於裆內，

Your arms slightly lift and your crotch expresses a twisting energy, causing your body to rise up. Then your left hand pushes down as your right hand pushes up, your left foot coming down fully, the weight shifting onto your left leg, and your right knee bends forward, your right foot swiftly rising up to hang from the inside of your crotch. See photo 55.1:



右足落於地。兩手往下分，由後而前，轉一大圈，左手由胸前往上推，右手往下按，氣歸於右腿，左膝往前露，左足飛起，懸於裆內，目向前視。

Your right foot comes down as your hands go downward, spread apart, and then go forward from the rear, drawing large circles. Then your left hand pushes up from in front of your chest as your right hand pushes down, the weight shifting onto your right leg, and your left knee bends forward, your left foot swiftly rising up to hang from the inside of your crotch. Your gaze is forward. See photo 55.2:



(56) 倒捻肱

RETREAT WITH TWISTING FOREARMS – See photo 56:



(57) 白鵝亮翅

WHITE GOOSE SHOWS ITS WINGS – See photo 57:



(58) 斜形

DIAGONAL SHAPE – See photo 58:



以上三勢同前

(The above three postures are performed the same as before [in Postures 20, 7, and 8].)

(59) 閃通背

SURGE THROUGH THE BACK – See photo 59:



(60) 掩手肱拳

COVERING HAND, FOREARM PUNCH – See photo 60:



(61) 六封四閉

SEALING OFF ALL DIRECTIONS – See photo 61:



(62) 丹變

TRANSMUTING ELIXIR – See photo 62:



(63) 運手

WAVING HANDS – See photo 63:



(64) 高探馬

RISING UP AND REACHING OUT TO THE HORSE – See photo 64:



以上六圖同前

(The above six postures above are performed the same as before [in Postures 23, 14, 4, 5, 27, and 28].)

(65) 十字脚

CROSSED-BODY KICK

左手往左向下開，右手往右向上開。左足往左斜邁半步，足尖向裏擺，露膝。右足尖往裏勾，腿肚往上綑，左手往上合，右手往下合，兩手交叉，合於心口，臀微往上翻，心氣下降，歸於丹田。

Your left hand spreads away downward to the left and your right hand spreads away upward to the right as your left foot goes diagonally to the left a half step, the toes turned inward. Then your left knee bends, your right toes hooking inward, the thigh bracing upward, as your left hand comes in from above and your right hand comes in from below, your hands crossing, coming together in front of your solar plexus, your tailbone slightly tucking in. Intention descends back to your elixir field [in preparation to kick]. See photos 65.1 and 65.2:





(66) 指裆捶

PUNCH TO THE CROTCH

左腿用力，右足飛起，由左往右擺，左手腕擰一圈，手往裏合，左手打右足，足跳右手往下摔，左手往上領，身轉一方向。右足落於左足所站之位，左足提起，氣歸於右腿，左足向左斜伸半步，露膝，右足尖往裏勾，腿肚往上綳。左肘往左膝底下轉出，五指叉腰，右手由下往上轉，由右耳梢往下斜打一捶。腰勁下沉，裆要開圓，眼看右捶頭。

[The text here ought to be in the explanation for Posture 65:] Your left leg expresses strength and your right foot flies up, swinging from left to right as your left wrist twists to send the hand closing inward and the hand hits your right foot. [The explanation for the punch then starts from here:] As your right foot comes down, your right hand casts downward, your left hand leads upward, and your body turns [rightward]. Your right foot comes down where your left foot was standing, and so your left foot is lifting up, the weight shifting onto your right leg. Then your left foot takes a diagonal half step to the left and the knee bends, your right toes hooking inward, the thigh bracing upward, as your left elbow arcs out from below your left knee, the hand drawing back to hold your waist, and your right hand arcs upward from below and punches diagonally downward from your right ear. Your waist has an energy of sinking downward. Your crotch should be open and rounded. Your gaze is to the knuckles of your right fist. See photo 66:



(67) 猿猴探窯 [菓]

APE OFFERS FRUIT

與六封四閉同

Same posture as SEALING OFF ALL DIRECTIONS [Posture 4]. See photo 67:



(68) 丹變 同前

TRANSMUTING ELIXIR (same as before [Posture 5]) – See photo 68:



(69) 切地龍

SNATCHING AN EARTHWORM

右手由下而裏，往後轉。左手由上而裏，往前轉，左足尖朝上，腿肚舖地，右足踏實，臀往下沉，兩手攢拳。右手往後斜往上伸，左手往前斜往下伸，眼看左脚尖。

Your right hand goes inward from below and arcs to the rear, your left hand going inward from above and arcing forward, as your left toes point upward, the thigh lowering toward the ground, your right foot filling, your buttocks sinking down. Both hands are grasping into fists, your right hand behind extending diagonally upward, your left hand in front extending diagonally downward. Your gaze is toward your left toes. See photo 69:



(70) 上步七星

STEP FORWARD, BIG-DIPPER POSTURE

左手往前冲，右手與右足往前跟，右手往左手外套一小圈，雙手交叉。右足尖朝下，點於左足中節，相離六寸許，兩膝微彎。眼往前看。

Your left hand charges forward, your right hand and right foot following forward, your right hand going to the outside of your left hand and making a small circle around it so that your hands are crossed, your right toes touching down about six inches away from the middle of your left foot, both knees slightly bent. Your gaze is forward. See photo 70:



(71) 下步跨肱

RETREAT, SITTING-TIGER POSTURE

兩手先轉一小圈，右足往下下半步，兩手往左膝底下分開，由外而裏，轉一大圈。左足往下跟，足尖朝下，點於右足中節。右手心朝上，左手心朝下，兩手交合。右手心再朝上推，左手心再朝下按，左足往左跳，右足尖由裏往外轉，足後跟擰一圈，

Your hands first make a small circle [reversing the circle that was just performed] as your right foot retreats a half step, and then they go toward your left knee and spread apart below it, then go inward from outside in a large circle as your left foot follows [your right foot] back, toes touching down in line with the middle of your right foot. Your right palm is facing upward, left palm facing downward, your hands coming together crossed. Then your right palm pushes upward and your left palm pushes downward as your left foot jumps to the left [right], your right heel pivoting to turn the toes outward from the inside. See photo 71:



右手由上而下，轉到右膝上邊，左手由下而上，轉到心口。左腿掘，右腿綑。

[Now that you have spun all the way around,] your right hand lowers from above, arcing until over your right knee, your left hand arcing upward from below until in front of your solar plexus. Your left leg is squatting, right leg bracing upward. [These last sentences really belong in the explanation for the following posture.]

(72) 擺腳

SWINGING KICK

左腿用力，

First your left leg expresses strength. See photo 72:



右腿飛起，由左往右擺。兩手往右迎，兩手心打右足之蹠。

Then and your right leg flies up and swings from left to right, your hands going to the right [from right to left] to meet it, the palms hitting the top of your right foot [the same as in photo 53].

(73) 當頭砲〔炮〕

CANNON AIMED STRAIGHT AHEAD

兩手往右捋，由下而上往左轉。兩手攢拳；右拳在胸前，離胸八寸許，左拳與右拳平，斜伸於左膝上邊右腿露膝，左腿肚往上綑，足尖往裏勾，眼看左拳。

Your hands go to the right with a rollback, then upward from below, and arc to the left, your hands grasping into fists, your right fist about eight inches away in front of your chest, your left fist level with your right fist and extended diagonally above your left knee, your right knee bending, your left thigh bracing upward, the toes hooking inward. Your gaze is toward your left fist. See photo 73:



(74) 金剛搗碓 同前。

ARHAT POUNDS THE MORTAR (same as before [Posture 2]) – See photo 74:



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Brennan Translation

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