

Essay VI | Tai Chi: Presence in Motion

第六篇 | 太极：移动中的存在感

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Abstract:

We have explored how to move with force, find center amid change, inhabit process, and act from alignment. But what is the ground that makes all of this possible? This essay turns to stillness—not as the absence of movement, but as a cultivated capacity for unmoving presence. Drawing from standing meditation and seated practices, it reveals stillness as a dynamic state: alert, receptive, profoundly awake. It is the still pool that reflects the moon without distortion, the silent space that holds all sounds without preference. The essay suggests that from this stillness, yielding becomes natural, centering becomes effortless, and action arises without strain. It is not another skill to acquire, but the background against which all skills are revealed. In returning to stillness, we return to ourselves—not as we wish to be, but as we already are.

摘要:

我们探讨了如何与力同游，在变迁中执中，栖居于过程，从调和中生发行动。但使这一切成为可能的根基是什么？本文转向静定——不是作为运动的缺席，而是一种被培养出的、不动之临在的能力。借由站桩与静坐，它揭示静定是一种动态的状态：警觉、接纳、深度清醒。它是静默的潭水，映照明月而不扭曲；它是无声的空间，涵容万籁而无偏私。文章提示，从此静定中，柔顺变得自然，执中变得不费力，行动无需挣扎而生。它并非又一门需要习得的技艺，而是所有技艺得以显现的背景。回归静定，即是回归我们自己——不是我们想要成为

的样子,而是我们本然如是的样子。

Main Text

正文

Introduction

引言

How do we carry a quiet mind into a moving body?

我们如何将一颗寂静的心，带入一个移动的身体？

How does the sensitivity nurtured in stillness not only survive motion, but deepen because of it?

那份在静定中培育的敏感，如何不仅在动作中存活，更因其而深化？

These are not theoretical questions. They are the living inquiry at the heart of any practice that seeks not just to move the body, but to move with awareness. When presence learns to travel, it transforms our very experience of being alive.

这些并非理论问题。它们是任何不仅旨在移动身体，更旨在带着觉察移动的实践，其核心处的鲜活探询。当“同在”学会流动，它便转化了我们活着的体验本身。

Section 1: Rhythm – The Architecture of Moving Presence

第一节：节律——移动同在的构造

Rhythm, in common understanding, is mere pattern—a beat to follow. But in the moving meditation of practices like Tai Chi, rhythm is something far more foundational: **it is the architecture of attention in time and space.**

节律，在通常理解中，仅仅是模式——一种可跟随的节拍。但在太极这类移动冥想中，节律是更为根本的事物：**它是注意力在时间与空间中的构造。**

It is not the external timing of a metronome. It is the **internal cadence of a self-regulating system**. The breath sets one tempo, the settling of weight into the earth sets another, the unfolding of a gesture a third. The practice lies in letting these multiple, natural tempos find their synchronization—not forcing them into unison, but allowing them to weave together into a coherent, polyrhythmic whole.

它不是节拍器外在的计时。它是一个**自我调节系统的内在韵律**。呼吸设定一种节奏，重心沉入大地设定另一种，一个手势的展开又设定第三种。练习在于让这些多重、自然的节奏找到彼此的同步——并非强迫它们齐步，而是允许它们交织成一个连贯的、复节奏的整体。

This internal rhythm creates a container for the mind. In a world of erratic stimuli and fragmented focus, the steady, predictable wave of breath-to-movement becomes an anchor. **The mind is not silenced; it is given a dance to join.** Attention, instead of scattering, learns to ride this wave—anticipating the swell of an inhalation with an opening gesture, settling into the trough of an exhalation with a rooted step.

这种内在节律为心智创造了一个容器。在一个充满无常刺激与碎片化注意力的世界里，从呼吸到动作那稳

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定、可预见的波动，成为一个锚点。心智并非被静默；它被给予了一段可加入的舞蹈。注意力不再散逸，而是学会驾驭这波浪——以展开的姿势预见吸气的涌起，以扎根的步伐安住于呼气的沉降。

Thus, rhythm ceases to be something we keep. It becomes something we inhabit—a temporal home for consciousness in motion.

因此，节律不再是我们保持的东西。它成为我们栖居之所——一个运动中的意识在时间维度上的家。

Section 2: Sensation – The Language of the Moving Body

第二节：感知——移动身体的语言

When we move with task-oriented urgency, sensation is often reduced to a binary signal: comfort or pain, efficiency or strain. We override the subtler messages.

当我们以任务导向的紧迫性移动时，感知常被简化为二元信号：舒适或疼痛，高效或费力。我们覆盖了那些更细微的信息。

But when movement itself becomes the practice, sensation expands into a **full-bodied language**. The stretch along the spine is not just a physical event; it is a report on where holding has accumulated. The transfer of weight from heel to ball of the foot is not just mechanics; it is a conversation with gravity, a dialogue about trust and surrender. The slight resistance of the air against a slowly sweeping hand is not an obstacle; it is a texture, a presence to be felt.

但当运动本身成为练习时，感知便扩展为一种 **全身性的语言**。沿脊柱的拉伸不只是一个物理事件；它是关于紧张累积于何处的报告。重心从脚跟到脚掌的转移不只是力学；它是与重力的对话，一场关于信任与交付的交谈。空气对手臂缓慢划过的轻微阻力并非障碍；它是一种质地，一种有待被感受的临在。

In this state, perception shifts from **judging** to **receiving**. You are not asking, “Is this correct?” You are asking, “What is here to be felt?” The dull ache in a muscle becomes data about connection, not a verdict of failure. The feeling of flow when movements link seamlessly is not a goal achieved, but a moment of communion with the intelligence of the body itself.

在这种状态中，感知从 **评判** 转向 **接收**。你不再问“这对吗？”，而是问“这里能感受到什么？”。肌肉的酸胀感变成了关于连接的数据，而非失败的宣判。当动作无缝衔接时的流动感，不是达成的目标，而是与身体自身智慧交融的时刻。

This cultivated sensation is the **compass of moving presence**. It tells you where you are in the landscape of your own motion, moment by moment. It ensures that action is not a blind plunge, but a guided exploration. 这种被培养的感知，是 **移动同在的罗盘**。它时刻告诉你，在你自身运动的图景中，你位于何处。它确保行动不是盲目的跳跃，而是被指引的探索。

Section 3: Presence – The Substance That Moves

第三节：存在——那移动着的实质

So, what is it that moves? Is it merely the limbs, the torso, the mass of the body through space?

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那么，移动着的究竟是什么？仅仅是四肢、躯干、身体在空间中的质量吗？

When rhythm provides the structure and sensation provides the content, something else comes into focus: **the mover themselves**. Not the ego with its plans and anxieties, but a more fundamental **quality of awareness** that animates the form.

当节律提供了结构，感知提供了内容，另一事物便清晰起来：**那移动者自身**。不是那个带着计划与焦虑的自我，而是一种更根本的**觉察质**，它令形态生动起来。

This is presence in motion. It is not a static spotlight of attention fixed on one point. It is a **diffuse, fluid awareness that permeates the entire activity**. It is the sense of being fully located inside the movement, not as a pilot steering a machine, but as consciousness inhabiting its own expression.

这就是移动中的存在。它不是聚焦于一点的静态注意力聚光灯。它是一种**弥漫的、流动的觉察，渗透于整个活动**。它是一种全然居于运动之中的感觉，不是如飞行员操纵机器，而是如意识栖居于其自身的表达。

You feel the movement from the inside out. You are the opening, the turning, the settling. There is no gap between the intention, the action, and the awareness of the action. In such moments, the duality of “the one who moves” and “the movement” softens, and a more unified experience emerges.

你从内而外地感受运动。你即是那展开、那旋转、那沉降。意图、行动与对行动的觉察之间，没有间隙。在这样的时刻，“移动者”与“移动”的二元性消融了，一种更统一的体验随之浮现。

This unified presence is the ultimate ground of the practice. It is why the movement can feel deeply restful even as the body works. It is why a simple, repeated form can feel endlessly rich. **The substance of the practice is not the pattern of steps, but the quality of consciousness that flows through them.**

这种统一的存在感，是练习的终极根基。正因为此，即使在身体工作时，运动也能感觉深度放松。正因为此，一个简单、重复的套路能感觉无限丰盈。**练习的实质不是步法的模式，而是流经其中的意识品质。**

Conclusion: The Journey of a Lifetime

结语：一生的旅程

Therefore, a practice like Tai Chi is not ultimately about learning to move in a certain way. It is about **allowing movement to become a way of knowing, a way of being**.

因此，像太极这样的实践，最终并非关乎学会以某种方式移动。它是关于**允许移动成为一种认知的方式、存在的方式**。

It is a lifelong journey of refining the **rhythm** that structures our inner time, deepening the **sensation** that forms our dialogue with the world, and embodying the **presence** that turns mere action into a lived experience of being fully alive.

这是一趟终生的旅程，去精炼构筑我们内在时间的**节律**，去深化构成我们与世界对话的**感知**，去具身化那种将单纯行动转化为全然活着的生命体验的**存在**。

It begins with a single, conscious breath. It continues with a single, conscious step. And it reveals that in the space between stillness and motion, between listening and responding, lies the vast, vibrant field of a life

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truly felt—and truly lived.

它始于一次有意识的呼吸。它续于一次有意识的步伐。它揭示出，在静与动之间，在倾听与回应之间，存在着一个广袤而鲜活的原野——一个被真切感受，并全然活过的生命。

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