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太極拳楊氏先哲秘要

Tai Chi Secrets  
of the  
Yang Style

\* CHINESE CLASSICS \* TRANSLATIONS \* COMMENTARY

DR. YANG, JWING-MING

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## 前言

任何一種體育項目，普遍來說都是在一定文化環境下產生的，都有一定的文化特徵。中國的武術亦是如此，它是以中國的傳統文化為理論基礎，受中國傳統文化環境性的影響，中國的武術家就是用中國文化去規範拳技，闡明拳理，形成文、武交融一體。尋求武術的理論，是用以指導武術的技法原理。武術的教學原則、武術的訓練原則、以及具體的拳械技法和教學訓練法等等，都體現中國傳統文化與武術運動規律的融合。比如，在武術理論中，武術技法原理強調“內外合一”；武術教學原則強調“內外兼修”；武術訓練原則強調“內外互導”。在具體的拳械動作標準中，講究“三尖相照”、“內外六合”、“五合三催”等，使動作體現出外形和諧、內意充實、形神兼備的形態。這無疑是中國傳統文化的強調“天人合一”的宇宙觀，並以此來處理內與外的關係的實際例子。毫無疑問，太極拳也不例外。

正如每個人都清楚，太極拳是中國傳統武術的主要拳種之一，如上所說，太極拳就是依中國的“太極圖說”以為立論。我在楊俊敏博士的另一本譯著新書《太極拳武、李氏先哲秘要》所寫的序中曾經提過，太極拳始見自清初傳於中國河南省溫縣陳家溝，而就在這一族一地的小範圍能傳向全國，傳向世所界，由陳氏太極拳一個流派發展為與其特點有異的楊氏、孫氏、吳氏、吳氏、傅（振嵩）氏等多種太極拳流派，並成為學練者最為普及的拳種，這就是太極拳不斷前進和創新的見證，而楊氏太極拳，則是從陳氏太極拳始的最早創新的鼻祖。它創自河北省永年人楊福魁（字露禪）（一七九九—一八七二年）後，而楊最早是師從陳家溝太極拳師陳長興為徒的。楊京得師旗營武術教師，他為了擴大傳習範圍，並適應清朝“玉體不致動”的顯貴達官和體弱年邁者的體質，適應保健需要，刪改陳氏太極拳老架中的發勁、跳躍和難度較高的動作，創編成楊氏太極拳架，後又經其子楊健候（一八三九—一九一七年），其孫楊澄甫（一八八三—一九三六年）等人修潤，定型為現在的楊氏太極拳套路。

楊氏太極拳動作姿勢舒展簡潔，動作鬆柔，緩慢勻速，這些亦同樣與中國古代哲學家老子的“重柔主靜”的思想相通。楊澄甫將楊氏太極拳的技法總結為十要：“虛靈頂勁，含胸拔背，鬆腰，分虛實，沉肩墜肘，用意不用力，上下相隨，內外相合，相連不斷，動中求靜”。而這些創新，亦均離不開以中國傳統文化的哲理去闡明。楊俊敏博士此次又收集了楊氏太極拳先哲的秘要，翻譯成書，再次由淺入深的方法去解釋有關的哲理，其中有些是具體的楊氏太極拳各式的實地用法要領；有些則是太極拳技法的哲理原由，其目的是希望中國的古老文化之一的太極拳得到發揚光大，使西方廣大愛好者能更好的理解和研習，這種奉獻的精神是難能可貴的，故再次樂而為之序。

梁強亞  
二零零一年一月三十一日  
於美國加州屋崙市

## Foreword

*Grandmaster Liang, Qiang-Ya* 梁強亞

In general, any kind of physical education or training is produced from a defined culture and environment. Consequently, they all have culturally distinctive features. It is the same for Chinese Wushu (武術). The fist techniques (i.e., fighting skills) are standardized and the fist theories (i.e., fighting theories) are expounded, based on Chinese traditional culture. This results in a combined, unified body of scholarship (i.e., internal understanding) and martial arts (i.e., external manifestation). The purpose of searching for the theories of Wushu is to find instructional grounds for Wushu skills and techniques. Wushu's instructional principles and rules, Wushu's training principles and rules, and the specific fist, weapon skills and training methods, all demonstrate the blending of Chinese culture and regular Wushu athletic patterns. For example, in its theory of techniques and skills, Wushu emphasizes “the unification of internal and external” (內外合一); Wushu teaching principles stress “double cultivation of internal and external” (內外兼修); Wushu training guidelines focus on “mutual correspondence of internal and external” (內外互導). In the general standardization of the fist (i.e., barehand) and weapon's movements, it (i.e., Wushu) especially addresses “three points corresponding with each other” (三尖相照), “six harmonizations of internal and external” (內外六合), and “five unifications and three urgencies” (五合三催) etc., which therefore demonstrate its external harmonization in the movements, and enrich its internal Yi (i.e., comprehension), the state that possesses both the shape (i.e., external manifestation) and spirit (i.e., internal manifestation). This no doubt is the universal concept of “unification of the heaven and the human” (天人合一) which has been emphasized in Chinese traditional culture. Wushu is therefore a practical demonstration of the reality of this internal and external unification. There is not the slightest question that Taijiquan has these same features (i.e., traditional Chinese cultural root).



Liang, Qiang-Ya



It seems clear to everyone that Taijiquan is one of the fist styles in traditional Chinese Wushu. As mentioned above, Taijiquan established its theoretical foundation on “the illustration of Taiji” (太極圖說). I have written a foreword for Dr. Yang, Jwing-Ming’s other new book: *Tai Chi Secrets of Wu and Li Styles* (太極拳武、李氏先哲秘要). In this book, I mentioned that Taijiquan first spread out from Chen’s village, Wen county, Henan province, China (中國·河南省·溫縣·陳家溝) at the beginning of Qing dynasty (清朝). From this small territory and clan, it spread across all of China, and now to the whole world. The styles that have developed from Chen style, and which have established their own special stylistic characteristics are: Yang (楊), Sun (孫), Wü (武), Wu (吳), and Fu (傅)(Zhen-Song)(振嵩). These well-known styles have become the most popular fist styles for many practitioners and learners. This is proof that Taijiquan has been advanced and innovated from within continuously. Yang style Taijiquan was the earliest style which was innovated from Chen Taijiquan. It was created by Yang, Fu-Kui (楊福魁)(nickname Lu-Chan)(露禪)(1799-1872) who was a disciple of Chen, Chang-Xing (陳長興) in Chen’s village (陳家溝). After Yang finished his learning, he returned to his home village around 1850. Later, he was recommended to Beijing (北京) to be the Wushu teacher in the Beijing Manchurian Loyal military camp (旗營). In order to broaden the possibility of learning and also to be adopted more easily by prominent officials and eminent personages (who held the philosophy of “jade body does not move” (i.e., those who have a precious body do not work) as well as older people, for health maintenance purpose, he revised Chen Style Taijiquan Old Posture and got rid of harder actions such as Jin’s emitting (Fa Jin, 發勁), jumping, and the relatively more difficult movements. Thus was created Yang Style Taijiquan. Later it was again revised and edited by his son, Yang, Jian-Hou (楊健侯)(1839-1917) and his grandson, Yang, Cheng-Fu (楊澄甫)(1883-1936), to become today’s Yang Style Taijiquan routine.

The postures of Yang Style Taijiquan are comfortable, open, simple, and clear; the movements are loose, soft, slow, and uniform. These special features match the ancient Chinese philosopher Lao Zi’s (老子) philosophy of “focusing the softness and maintaining the

calmness” (重柔主靜). Yang, Cheng-Fu concluded that there were ten most important keys to practicing Yang Style Taijiquan skills and techniques. They are: “insubstantial energy suspends the head upward, draw in the chest and arc the back, loosen the waist, discriminate insubstantial and substantial, sink the shoulders and drop the elbows, use the Yi not the Li, top and bottom are mutually following each other, unification of internal and external, continuous without breaking, and search for calmness within movements.” It cannot be denied that all of these new creations were expounded from Chinese traditional cultural philosophy.

Dr. Yang, Jwing-Ming has again collected more secrets of Yang’s style and translated them into a book, and again he explains and interprets the related philosophies and theories, from the shallow to the deep. Some of them relate to the practical offensive and defensive applications of postures in Yang Style Taijiquan, and others talk about the philosophy and principles of Taijiquan skills. The purpose of all of this effort is to introduce and spread this gem of the old Chinese traditional culture, Taijiquan, to a greater number of people. Consequently, Western Taijiquan lovers will have a better opportunity to understand and study. This kind of contribution is rare and precious. Therefore, I am very happy to write this foreword for him again.

Liang, Qiang-Ya  
January 31, 2001, Oakland, CA

**Note:** Grandmaster Liang, Qiang-Ya was born in Canton province, China in 1931. He started his Wushu training with Grandmaster Fu, Zhen-Song (1881-1953) in 1945. Grandmaster Fu, Zhen-Song was an intimate friend of Grandmasters Yang, Cheng-Fu (楊澄甫) and also Sun, Lu-Tang (孫祿堂) at the time. Consequently, the Fu Style Taijiquan (傅氏太極拳) and also Two Poles Fist (兩儀拳) created by Grandmaster Fu both blend some of the specific features of Yang and Sun Styles Taijiquan.

In addition, Grandmaster Liang, Qiang-Ya is an expert in Baguazhang and Wudang Taijiquan. Grandmaster Liang has been one of the most renowned Wushu masters in China. He immigrated to the United States in 1996, and currently resides in Oakland, CA. Grandmaster Liang is considered to be a pioneer in developing Chinese martial arts in the West during the past five years.

## Preface

Taijiquan was first introduced to the West by Master Cheng, Man-Ching (鄭曼清) during the 1960's. The original focus of his effort was to teach a method of health and relaxation. It was only after several years that the art's effectiveness in reducing stress and maintaining health became widely known.

Since president Nixon visited mainland China in 1973 and opened the gates of China's conservative and long sealed society, Asian culture, especially Chinese culture, has attracted more and more Western people. Moreover, due to an exuberant cultural exchange, many Chinese internal and external martial arts masters have arrived in the West and shared their knowledge. Since then, Western Taijiquan society has itself opened to the realization that, in addition to Cheng, Man-Ching's Taijiquan, there are many other Taijiquan styles, all of them created and developed using the same theoretical foundation.

However, most Western Taijiquan practitioners, even today, still consider Taijiquan good for only health and relaxation. They do not recognize that Taijiquan was created as a martial art in the Daoist monastery at Wudang mountain (武當山), Hubei province (湖北省), in China. Taiji theory can be traced back nearly four thousand years, to when *Yi Jing (The Book of Changes)* (易經) was first made available. Since then, the concept of Taiji has been adopted by the Chinese people and has become one of the roots or foundations of Chinese thinking and belief. Based on this root, Taijiquan martial arts (Taijiquan or "Taiji Fist") was created. Its theory and philosophy are very profound and deep. If one only pays attention to the relaxation aspect of the movements, then one will not comprehend and feel this profound philosophic root.

Through many hundreds of years gone past, countless Chinese people have practiced Taijiquan. Many of them have reached a profound level of this feeling art. Some of them have written down their understanding and findings, and have passed them down generation by generation. Generally, only those good and correct writings, after

historical filtering, will survive in Taijiquan society. Even just a couple of decades ago, these documents were considered to be the secrets of their styles. It was not until recently that they have been revealed to lay society.

Many practitioners, after comprehending these documents, have re-directed themselves into the correct path of practice and in so doing have reached a deeper feeling of the art.

I am very fortunate that I could obtain these documents and study them during my thirty-nine years of Taijiquan practice. It is from these documents that I have been able to keep my practice on the correct path. It was also these documents which have caused me to ponder and ponder all the time. Many of these documents must be read a few hundred times before it is possible to comprehend the theory and feeling.

Yang style Taijiquan was created by Yang, Lu-Shan (楊露禪) in 1799, and had become very well-known and popular by the beginning of the twentieth century. The secrets hidden in this family style were not revealed to the public until the 1990's. Although most of these documents were authored by Yang, Ban-Hou (楊班侯), a member of the second generation of Yang style Taijiquan practitioners, they are the representative writings of the style. Yang, Ban-Hou has been well known for his profound understanding of the arts and also the capability of manifesting his Taiji Jin (i.e., Taiji power) to its most efficient level. This book includes forty-nine documents written by Yang, Ban-Hou. It also includes one by Yang, Lu-Shan, the creator of Yang style Taijiquan and some important points by Yang, Chen-Fu (楊澄甫), one of the third generation of Yang style practitioners. Yang, Chen-Fu has been credited with having made Yang style Taijiquan popular since 1928.

I hope this book will help Yang style Taijiquan practitioners understand the essence of this style. I also hope that, from the study of these ancient documents, serious Taijiquan practitioners will continue to search for the deep feeling and meaning of Taijiquan and continue to pass down the art.

## Introduction

In the last seven centuries, many songs and poems have been composed about Taijiquan. These have played a major role in preserving the knowledge and wisdom of the masters, although in many cases the identity of the authors and the dates of origin have been lost. Since most Chinese of previous centuries were illiterate, the key points of the art were put into poems and songs, which are easier to remember than prose, and passed down orally from teacher to student. The poems were regarded as secret and were only revealed to the general public in the twentieth century.

It is very difficult to translate these ancient Chinese writings. Because of the cultural differences, many expressions would not make sense to the Westerner if translated literally. Often, knowledge of the historical context is necessary. Furthermore, since in Chinese every sound has several possible meanings, when anyone tried to understand a poem or write it down, he had to choose from among these meanings. For this reason, many of the poems have several variations. The same problem occurs when the poems are read. Many Chinese characters have several possible meanings, so reading involves interpretation of the text even for the Chinese. Also, the meaning of many words has changed over the course of time. When you add to this the grammatical differences (generally no tenses, articles, singular or plural, or differentiation between parts of speech) you find that it is almost impossible to translate Chinese literally into English. In addition to all this, the translator must have much the same experience and understanding, as well as similar intuitive feelings as the original author, in order to convey the same meaning.

With these difficulties in mind, the author has attempted to convey as much of the original meaning of the Chinese as possible, based on his own Taijiquan experience and understanding. Although it is impossible to totally translate the original meaning, the author feels he has managed to express the majority of the important points. The translation has been made as close to the original Chinese as possible, including such things as double negatives and, sometimes, idio-

syncratic sentence structure. Words that are understood but not actually written in the Chinese text have been included in parentheses. Also, some Chinese words are followed by the English in parentheses, e.g. Shen (Spirit). To further assist the reader, the author has included commentary with each poem and song.

This book includes one document from Yang, Lu-Shan (楊露禪), forty-nine documents from Yang, Ban-Hou (楊班侯), and two from Yang, Chen-Fu (楊澄甫). During the translation process, the author encountered many difficulties, especially translating Yang, Ban-Hou's documents. The author had to actually guess the meaning in a few places with an eye toward the meaning of the writing. In fact, it is very common to encounter these kinds of situations when translating ancient documents. There are a few reasons for this:

1. The different languages spoken, or the writing habits generated from geographic differences. Different areas have different slang or special terminologies.
2. Different time periods of writing and translating. Different periods have different terminologies for expressing the same thing. Therefore, the same thing may be explained through different expressions in speaking and writing.
3. Different levels of understanding and thinking in Taijiquan between the original author and the person who translates the writing.
4. Some special terminologies used only in the Yang family which outside people would not be able to understand. In order to understand these terminologies, they have to be filtered through one of the offsprings of the Yang family, or through students in their direct lineage. Outsiders can only guess. However, there are exceptions.

Even with all of the above difficulties, based on my thirty-nine years of personal Taijiquan experience, I have tried my best to translate these Yang style documents and make some commentary. Wherever the writing became vague to me, I have pointed it out in the commentary. In this case, the reader will continue searching for better possible answers and explanations about the writings in these documents.



## About the Yang Family<sup>1, 2</sup>

Yang Style Taijiquan history starts with Yang, Lu-Shan (楊露禪) (1799-1872 A.D.)(Figure 1), also known as Fu-Kuai (福魁) or Lu-Shan (祿纏). He was born at Yong Nian Xian, Guang Ping County, Hebei Province (河北，廣平府永年縣). When he was young he went to Chen Jia Gou in Henan province (河南，陳家溝) to learn Taijiquan from Chen, Chang-Xing (陳長興). When Chen, Chang-Xing stood, he was centered and upright with no leaning or tilting, like a wooden signpost, and so people called him Mr. Tablet. At that time, there were very few students outside of the Chen family who learned from Chen, Chang-Xing. Because Yang was an outside student, he was treated unfairly, but he still stayed and persevered in his practice.

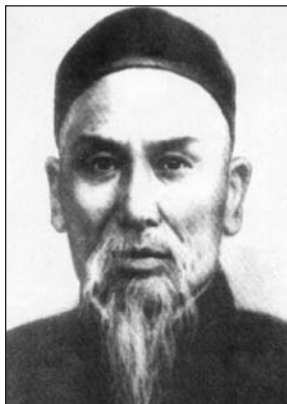


Figure 1. Yang, Lu-Shan  
(1799-1872 A.D.)

One night, he was awakened by the sounds of “Hen” (哼) and “Ha” (哈) in the distance. He got up and traced the sound to an old building. Peeking through the broken wall, he saw his master Chen, Chang-Xing teaching the techniques of grasp, control, and emitting Jin (勁) in coordination with the sounds Hen and Ha. He was amazed by the techniques and from that time on, unknown to master Chen, he continued to watch this secret practice session every night. He would then return to his room to ponder and study. Because of this, his martial ability advanced rapidly. One day, Chen ordered him to spar with the other disciples. To his surprise, none of the other students could defeat him. Chen realized that Yang had great potential and after that taught him the secrets sincerely.

After Yang, Lu-Shan finished his study, he returned to his home town and taught Taijiquan for a while. People called his style Yang Quan (Yang Style, 楊拳), Mian Quan (Soft Style, 綿拳), or Hua (Neutralizing Style, 化拳), because his motions were soft and could neutralize the opponent’s power. He later went to Beijing and taught

Chapter 2  
Nine Key Secrets of Taijiquan<sup>3</sup>

*by Yang, Yu (Ban-Hou)*

太極拳九訣

楊鈺  
(班侯)

## 2.1 The Secrets of Total Applications

*The techniques of Taijiquan are marvelous and unlimited. It produces (the movements of) Wardoff (Peng), Rollback (Lu), Press (Ji), Push (An) and Grasp the Sparrow's Tail (Lang Que Wei). Walk (i.e., move) diagonally into Single Whip (Dan Bian) to occupy the chest area. Returning the Body and Lift the Arms (Ti Shou Shang Shi) to seal (i.e., protect) the center. Pick up the Moon from the Sea Bottom (Hai Di Lao Yue) and vary it into the Spread the Wings (Bai He Liang Chi). (Using) the picking hands (i.e., poking hand) to (attack) the soft tendons (i.e., lower part of ribs) without mercy. (The application of) Brush the Knee and Step Forward (Lou Xi Yao Bu) must be found diagonally. The variations of poking in Wave the Hands for Pi Ba (Shou Hui Pi Ba) are essential. (When) the body is closed (to the opponent), use the sideways elbow to attack. This will protect (your) center and (allow you to) use the reverse fist strike and become a hero again. (When) Step Forward for Parry and Punch (Jin Bu Ban Lan Chui), apply it to the lower ribs. As Seal as Close (Ru Feng Si Bi) is used to protect the center (of the body). The variations of the Cross Hands (Shi Zi Shou) techniques are unlimited. Embrace the Tiger to Return to the Mountain (Bao Hu Gui Shan) to complete the pluck (Cai) and split (Lie).*

太極拳法妙無窮，棚攪擠按雀尾生。  
 斜走單鞭胸膛占，回身提手把著封。  
 海底撈月亮翅變，挑手軟肋不容情。  
 樓膝拗步斜中找，手揮琵琶穿化精。  
 貼身靠近橫肘上，護中反打又稱雄。  
 進步搬攔肋下使，如封似閉護正中。  
 十字手法變不盡，抱虎歸山採捌成。

This song has listed the thirty-seven postures of Yang style Taijiquan and also some of its applications. In this first section, it includes the postures of Wardoff (Peng, 棚), Rollback (Lu, 攪), Press

# 全體大用訣

(Ji, 擠), Push (An, 按), Grasp the Sparrow's Tail (Lang Que Wei, 攔雀尾), Single Whip (Dan Bian, 單鞭), Lift the Arms (Ti Shou Shang Shi, 提手上勢), Pick up the Moon from the Sea Bottom (Hai Di Lao Yue, 海底撈月), Spread the Wings (Bai He Liang Chi, 白鶴亮翅), Brush the Knee and Step Forward (Lou Xi Yao Bu, 樓膝拗步), Wave the Hands for Pi Ba (Shou Hui Pi Ba, 手揮琵琶), Step Forward for Parry and Punch (Jin Bu Ban Lan Chui, 進步搬攔捶), As Seal as Close (Ru Feng Si Bi, 如封似閉), Cross Hands (Shi Zi Shou, 十字手), and Embrace the Tiger to Return to the Mountain (Bao Hu Gui Shan, 抱虎歸山). In total, there are 15 postures in this section.

Among these fifteen postures, it mentioned that when you execute the technique of Single Whip, it is used to attack the opponent's chest and the technique of Lifting the Arm is to seal and protect your body from the opponent's attack. The techniques of Pick up the Moon from the Sea Bottom and Spread the Wings can be used to attack the front lower ribs area effectively. When you apply the technique of Step Forward for Parry and Punch, you should apply it from the diagonal direction. Wave the Hands for Pi Ba can be used to bore through and neutralize an incoming attack. When the distance between you and your opponent is close, elbow strike can be used easily. Also, a reversed fist strike which follows the elbow's strike can be very powerful. Step Forward for Parry and Punch is aimed to the area of the front lower ribs. As Seal as Close is used to protect the center of the body. The technique of Cross Hands can have many variations. Finally, the technique of Embrace the Tiger to Return to the Mountain should be completed with pluck (Cai, 採) and split (Lie, 捌).

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*In (the technique of) Punching under the Elbow (Zhou Di Kan Chui), there is a hidden hand (for protection). Step Back Three Times and Reverse the Forearm (Dao Nian Hou) to sink the body for retreating and twisting force. The technique of Diagonal Flying (Xie Fei Shi) can be used often without being in vain. To execute Pick Up the Needle from the Sea Bottom (Hai Di Lao Zhen)*

*the body should bow accordingly. Fan Back (Shan Tong Bei) can be achieved by pressing and supporting upward. Turn, Twist Body, and Circle the Fist (Zhuan Shen Pie Shen Chui) is a posture of dodging and neutralizing. The body should advance from sideways to accomplish this technique (Step Forward, Deflect Downward, Parry and Punch, Jin Bu Ban Lan Chui). There are techniques of sealing and seizing hidden in the wrist with reverse action. Attack the arm with the Wave Hands in the Clouds (Yun Shou) three times. Stand High to Search Out the Horse (Gao Tan Ma) is used to intercept the coming poking hand. When applying the Left and Right Separate Foot (Zuo You Fen Jiao), the hands must seal (the opponent's attack clearly). Turn and Kick with the Heel (Zhuan Shen Deng Jiao) is used to attack (the opponent's) abdomen. (When using the skill of) Stepping Forward and Strike Down with the Fist (Jin Bu Zai Chui), (you must) thrust toward the opponent directly.*

肘底看捶護中手，退行三把倒轉肱。  
 墜身退走扳挽勁，斜飛著法用不空。  
 海底針要躬身就，扇通臂上托架功。  
 撇身捶打閃化式，橫身前進著法成。  
 腕中反有閉拿法，雲手三進臂上攻。  
 高探馬上攔手刺，左右分腳手要封。  
 轉身蹬腳腹上占，進步栽捶迎面沖。

Punch under the Elbow (Zhou Di Kan Chui, 肘底看捶) means beware of the fist under the elbow. The fist is to attack the center of the opponent's body. To execute the technique of Repulse the Monkey (Dao Nian Hou, 倒攆猴), you must first turn your forearm to reverse the situation. For example, when your hand has grabbed the opponent's wrist, you turn it over to lock the opponent's wrist. Therefore, you must have strong turning and twisting Jin. There are many applications of Diagonal Flying (Xie Fei Shi, 斜飛勢) which can be applied in different situations. When you apply the technique of Picking Up the Needle from the Sea Bottom (Hai Di Lao Zhen,

海底撈針), in order to reach the opponent's groin (i.e., needle), while your left hand is locking his elbow, you must bow slightly in order to reach his groin with your right hand. Fan Back (Shan Tong Bei, 扇通背) is used to lock the opponent's wrist and elbow and raise it upward to expose the opponent's armpit for further attack. Whenever your elbow joint is plucked, the most effective way to solve the problem is to dodge your body to the side while Circling the Fist (Zhuan Shen Pie Shen Chui, 轉身撇身捶) to attack the opponent's face. There are many possible applications in Step Forward, Deflect Downward, Parry and Punch (Jin Bu Ban Lan Chui, 進步搬攔捶). To execute this technique, you should approach the opponent from a sideways orientation, instead of directly facing him. In this action, there is an

effective technique of seizing and sealing the cavities in the opponent's wrist area (e.g., Neiguan, 內關). When you apply the technique of Waving Hands in the Clouds (Yun Shou, 雲手), one hand is used to seize the opponent's wrist while the forearm of the other hand can lock or break the opponent's elbow. Stand High to Search Out the Horse (Gao Tan Ma, 高探馬) uses one hand to intercept and raise the incoming attack while the other hand is used to poke the armpit area (i.e., Jiquan, H-1, 極泉) (Figure 7). When the Jiquan cavity is attacked, a heart attack can be initiated. Naturally, you may also use both hands to lock the opponent's elbow upward. When you apply the technique of Separate Right Foot (Fen Jiao, 分腳), you must be sure that your opponent's arms are sealed. When the heel kick is used in Turn and Kick with the Heel (Zhuan Shen Deng Jiao, 轉身蹬腳), you are aiming at the abdominal area (i.e., Lower Dan Tian). Finally, in the technique of Stepping Forward and Striking Down with the

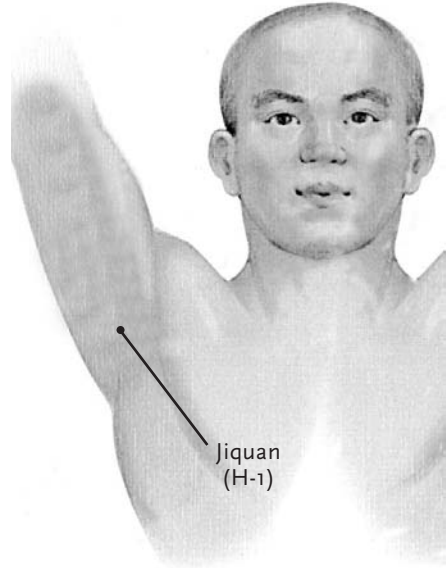


Figure 7. Jiquan cavity (H-1)



## Translation and Glossary of Chinese Terms

**An** 按 Means “pressing or stamping.” One of the eight basic moving or Jin patterns of Taijiquan. These eight moving patterns are called “Ba Men” (八門) which means “eight doors.” When An is done, first relax the wrist and when the hand has reached the opponent’s body, immediately settle down the wrist. This action is called “Zuo Wan” (坐腕) in Taijiquan practice.

**An Jin** 按勁 The martial power generated from the An moving pattern of Taijiquan.

**Ba Gua (Ba Kua)** 八卦 Literally, “Eight Divinations.” Also called the Eight Trigrams. In Chinese philosophy, the eight basic variations; shown in the *Yi Jing* (易經) (*Book of Change*) as groups of single and broken lines.

**Ba Kua Chang (Baguazhang)** 八卦掌 Means “Eight Trigram Palms.” The name of one of the Chinese internal martial styles.

**Ba Men** 八門 Means “eight doors.” The art of Taijiquan is constructed from eight basic moving or Jin patterns and the five basic steppings. The eight basic moving or Jin patterns that can be used to handle the eight directions of action are called the “eight doors” and the five stepping actions are called the “five steppings.”

**Ba Men Wu Bu** 八門五步 Means “eight doors and five steppings.” The art of Taijiquan is constructed from eight basic moving or Jin patterns and the five basic steppings. The eight basic moving or Jin patterns that can be used to handle the eight directions of action are called the “eight doors,” and the five stepping actions are called the “five steppings.”

**Bagua** 八卦 Literally, “Eight Divinations.” Also called the Eight Trigrams. In Chinese philosophy, the eight basic variations; shown in the *Yi Jing* as groups of single and broken lines.

**Baguazhang (Ba Kua Zhang)** 八卦掌 Means “Eight Trigram Palms.” The name of one of the Chinese internal martial styles.

**Bai He** 白鶴 White Crane. A style of Chinese martial arts.

**Bi** 閉 Means “close” or “seal.”

**Bi Xue** 閉穴 To seal the cavities. One of the highest levels of skills in Chinese martial arts.

**Bian** 匾 Deficiency.

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