

# 太極螳螂躡步拳

*Taichi Mantis Peng Pu Boxing*

謝永銘 編著 **By Tse Wing Ming**



中英對照

CHINESE-ENGLISH

香港 藝美圖書有限公司 出版

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## 太極螳螂蹦步拳

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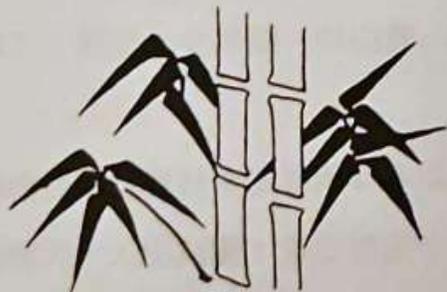
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## Introduction

The ancestral stem of the various northern praying mantis styles practiced today dates back to the period near the end of the Ming dynasty in Shantung province more than 300 years ago.

According to legend, the founder, Wang Lang, was inspired by the manner with which a mantis preyed on a cicada. He subsequently founded a new kung fu style based on his careful observations of the swift and aggressive motions of this insect. He developed twelve primary hand techniques that closely resemble the movements a mantis uses in attacking a cicada, and from these, he developed fourteen other techniques. In all, the techniques included eight "hard" techniques and twelve "soft" techniques, seven long-range techniques and eight short-range techniques, as well as eight types of footwork.

Finally, Wang Lang integrated the short-range shaolin fighting techniques which he was already highly skilled in, with the newly developed mantis techniques. This new style was very complete — it contained advancing as well as retreating-evading techniques, short-range as well as long-range techniques, high as well as low techniques, and "hard" as well as "soft" techniques.



## 太極螳螂拳的源流

太極螳螂拳的源流由創派祖師王朗開始，首傳東昌大俠侯智遠，因王朗仍在授徒，侯智遠只傳他的弟弟侯杰。而改邪歸正的俠盜馬強亦因機緣巧合成為侯杰的傳人。馬強再傳救命恩人的兒子梁樹香。螳螂的七路摘要拳，便是梁樹香與當代六大名師集各派拳術之精華融滙而成。梁樹香的弟子中以孫元昌及江合龍最有名氣。江合龍主氣功而孫元昌則重手法。因江合龍本為梅花拳能手，學成後則自稱梅花螳螂拳系。他的弟子有趙老二，再傳有王玉山、崔朋年、江子雲、劉子深等。後再傳王心齋，劉寶元等。

孫元昌為掌門弟子，仍稱太極螳螂拳，他先傳其兄孫元才及其得意弟子遲守進及任豐瑞。

趙竹溪宗師先後追隨遲守進及任豐瑞兩位名師共七年的時間，盡得兩師的真傳，後來更成為太極螳螂門的掌門人。他先後在山東、廣州、澳門、越南及香港等地授徒，他的傳人及再傳人不可勝數。早期在山東的徒弟有姜密齡、武景永、劉進田、張丕廷、孫法福，張克文。在澳門追隨者則以鄺羣威為首。在越南包

括精武會的六個體育會，門人無數，現在海外的門人有美國的李火煙、鄧通智、連定安等人。在加拿大的有吳大民及馮健釗等人。澳洲有林子強。紐西蘭有謝賜榮。

趙竹溪宗師現在雖屆九十歲的高齡，仍然堅持親自授拳，與其入室弟子鄺羣威、鄧成寧、謝永銘等人及竹溪太極螳螂同學會眾門人共同發揚本門武術。



年之山東寶劍。  
趙竹溪宗師展示其兩把追隨了他差不多七十  
太極螳螂掌門人

## Lineage of the Tai Chi Mantis Style

The style of Tai Chi Mantis evolved from the ancestral stem established by Wang Lang. One of the important persons to inherit Wang Lang's skills was an accomplished martial artist, Hou Chi Yuen. Hou Chi Yuen then taught only his brother, Hou Kit. Later, Ma Keung, a bandit, discontinued his former ways to pursue the study of mantis kung fu under Hou Kit and eventually became the fourth generation inheritor of the style.

Ma Keung later passed his knowledge of mantis techniques to the son of the person who saved his life, Leung Si Heung. As fifth generation inheritor, Leung Si Heung developed the form of Seven Sections Choi Yao by integrating essential and useful techniques from many styles into one form and added this form into the mantis style. Leung Si Heung had two students, Sun Yuen Chang and Kong Hap Lung, both of whom went on to establish their own respective styles of mantis boxing.

Already an expert in plum flower hand techniques, Kong Hap Lung combined mantis techniques with plum flower hand techniques and established a new style, the Plum Flower Mantis style. The other student, Sun Yuen Chang, had his own unique perception of fighting techniques and combined his ideas with what he had learned, thus establishing the Tai Chi Mantis style.

Two of Sun Yuen Chang's closest disciples were Chi Shou Chun and Yam Fung Sui. As the senior disciple, Chi Shou Chun became Sun Yuen Chang's chosen inheritor of Tai Chi Mantis kung fu and Wang Lang's seventh generation kung fu descendent. Chiu Chuk Kai, the present leading authority on Tai Chi Mantis kung fu, spent seven years studying diligently under both Chi Shou Chun and Yam Fung Sui. On his deathbed, Chi Shou Chun named Chiu Chuk Kai as the eighth generation inheritor.

Chiu Chuk Kai initially taught Tai Chi Mantis kung fu in his native province of Shantung. In the early thirties, he left Shantung and

traveled southward to Guangzhou, to Hong Kong, and, eventually, to Macau, where he taught Tai Chi Mantis kung fu for a number of years. After the second World War, he went further southward, first to North Vietnam, then to South Vietnam to spread his art there. After more than two decades there, Chiu Chuk Kai returned to Hong Kong.

Chiu Chuk Kai's students are so numerous that to list all of them would be infeasible. His early students in Shantung included Keung Mat Ling, Mo King Wing, Lau Chun Tin, Cheung Pei Ting, Sun Fat Fok, and Cheung Hak Man. During the years in Macau, his primary student was Kwong Kwun Wai. In Vietnam, because he was the leader of six major Jing Mo Kung Fu Association branches, countless number of people in Vietnam have studied Tai Chi Mantis kung fu under his direction.

The style of Tai Chi Mantis has been steadily spreading throughout the world. Presently, many of Chiu Chuk Kai's students are teaching overseas. In the United States, these include Lau Po Yuen, Li Fo Yin, and Lam Ting On; in Canada, Ng Tai Man and Fung Kin Chiu; in Australia, Lam Chi Kheung; and, in New Zealand, Tse Si Wing. Although Grandmaster Chiu Chuk Kai presently is nearly 90 years old, he is still physically capable of conducting kung fu classes regularly. In Hong Kong, a few of his closest students, Kwong Kwun Wai, Tang Sing Ling, and Tse Wing Ming (the author), work closely with the Chuk Kai Student Association to further the status of the Tai Chi Mantis style.



## 太極螳螂躡步拳概述

古譜為躡捕拳。躡是以一腳大力踏地，而另一腳乘勢而衝前，身形快而沈實。捕是捕捉的意思，這完全是螳螂捕蟬的主要動作。一看而知是王朗創立螳螂拳的第一套拳術，亦是初學螳螂拳者的第一套拳術。

螳螂門分支雖多，拳套亦因後人加減改良而有所不同，只有王朗首創的螳螂入門躡步拳仍然大致相同，分別不大。

太極螳螂躡步拳除具有樸實無華，剛健有力，剛柔相濟，富有實戰特色外，還另有它的獨特之處：——

### (一) 倣生形態——

螳螂的捕蟬形態可在拳套中表露出來，如第4、5及6式的左右虛擊變正中捕蟬。如第21、50及51式的刁手腰斬、螳螂抓面及螳螂腰斬。又如第29至37式的螳螂連環攻擊。

### (二) 攻防兼備——

此亦即少林心法之招之即打，打之即招，連打代招，連招夾

## A Brief Introduction to the Peng Pu Boxing

Today, the term, "peng pu," is popularly understood and written in Chinese kung fu texts as "thrusting out the foot." As such, "peng" means "to thrust" and "pu" means "foot." However, the original meaning of "peng pu" is that used in old mantis kung fu manuals — "to capture". Consistent with the original meaning, "peng" is defined as a motion entailing stamping hard on the ground with one foot while the other foot is sprung forward. The result is that the person is thrust forward quickly. The second half of the term, "pu", means "to capture." Together, these two concepts form the basis for Wang Lang's "mantis preying on cicada" technique, a characteristic technique found in the peng Pu boxing and in all mantis styles. Peng Pu was the first boxing personally developed by Wang Lang and is the beginning boxing taught in any of the different northern mantis styles. Although there are, indeed, numerous different mantis styles and many different boxings (which resulted from additions or modifications by the various kung fu descendants of Wang Lang), only the form of Peng Pu has endured more than three hundred years of change and development. Practitioners of every school of northern mantis boxing today practice Peng Pu and do so with relatively minor variations.

Peng Pu, as a practiced in the Tai Chi Mantis style, has many unique features. Most of its techniques are both practical and powerful. They often require balanced and alternating execution of "hard" and "soft" powers. Other unique features include:

(1) movements rich in animal forms imitation. "Mantis preying on cicada" is a perfect example of this feature. Movements 4, 5, and 6 are based on this concept. Movements 21, 50, and 51 as well as movements 29 through 37 also are based on various aspects of mantis movement.

(2) highly useful offensive and defensive techniques. Many techniques in Peng Pu are based on such shaolin kung fu fighting concepts as "immediately attacking after blocking", "immediately

blocking after attacking", "using an attacking move simultaneously as a means of blocking", and "simultaneously blocking and attacking". Examples of "immediately blocking after attacking" found in Peng Pu are movements 4, 5, 9, 36, and 37; examples of "immediately attacking after blocking" are movements 18 and 19; an example of "using an attacking move simultaneously as a means of blocking" is movement 11; examples of "simultaneously blocking and attacking" are movements 12, 25 and 26.

(3) simultaneously executed, high and low attacking techniques which are intended to cause the opponent to fall. Note movements 21, 31, 48, and 49 which contain such techniques.

(4) numerous techniques all of which can be used to inflict serious injuries to the opponent's tendons and bones. Movements 10, 13, 20, 24, 25, 28, 43, and 44 contain such techniques.

(5) "hidden" offensive techniques which are difficult to defend against. These techniques, when used, could cause serious injuries to the opponent's sensitive, vulnerable body parts. Such techniques can be found in movements 5, 12, 23, and 34.

(6) multi-directional sequence of fighting techniques. This feature can be found in the sequence containing movements 22 through 28, which require abrupt change of directions from the forward direction to the right, from right to the left, and from the left to the reverse direction.

(7) techniques which involve kicking and simultaneous evasive body movement. Movement 53 contains such a technique — after executing a kick to the opponent's groin area, immediate retreat is required.



## About the Author

Master Tse Wing Ming, presently forty-three years of age, (He was born in 1948) started his study of kung fu as a child at the Nam Wah Association (South China Athletic Association) in Hong Kong under the famed Northern Shaolin Mi Tsung Lo Han master, Yip Yu Ting. There, Tse Wing Ming practiced hard and developed an excellent kung fu foundation for further studies in Chinese martial arts. During the high school years, he studied Yang Style Tai Chi under Chan Pak Ching. Subsequently, he studied Northern Seven Star Preying Mantis under Yuen Man Kai and obtained a fundamental understanding of mantis techniques. At this point, he decided to specialize in mantis kung fu arts. He traveled to Guangzhou in southern China to further his knowledge of the Seven Star Preying Mantis kung fu by studying under the late Kwok Chi Sek, the leading Seven Star Preying Mantis Style representative at that time. He authorized Tse Wing Ming to obtain a copy of the original, handwritten manual for the Six Sections Chai Yao fist form so that he could conduct further research on the history and fighting theories of this form. After the grandmaster's death, his son, Kwok Wah Wai, became the next generation authority of the Seven Star Mantis style. Desiring to obtain an even deeper understanding of the unique techniques of mantis arts, Tse Wing Ming in 1972 went to study under the leading Tai Chi Mantis authority, Grandmaster Chiu Chuk Kai. Master Tse Wing Ming has been extremely fortunate that Grandmaster Chiu has been very open and willing to share his extensive knowledge with him.

Many have heard of Tai Chi Mantis' famed Pa Chou fist form (boxing) but few have the opportunity to learn it and become skillful in its applications. Before becoming a student of Grandmaster Chiu, Tse Wing Ming was already knowledgeable in the Pa Chou ("Eight Elbows") fist forms from the other northern mantis styles. After mastering the Pa Chou form learned from Grandmaster Chiu, Tse Wing Ming has ample material to make analytical comparisons between the

analogous techniques and fighting theories of the Pa Chou forms from each of the different mantis schools.

Early in his study of Tai Chi Mantis kung fu, Tse Wing Ming noticed a serious lack of written material on Tai Chi mantis and decided to write articles on the different aspects of this style. For more than a decade, Tse Wing Ming consistently wrote in martial arts magazines in order to introduce the various mantis arts, in general, and Tai Chi Mantis, in particular. Tse Wing Ming concentrated on organizing and publishing material on Tai Chi Mantis kung fu so to provide a source of reference material for the practitioners within the style as well as for all interested individuals. His hope is that more people would have a greater opportunity to appreciate this unique art. Tse Wing Ming's endeavors has been successful primarily because of Grandmaster Chiu's willingness to share his knowledge and to lend his support. In recent years, Tse Wing Ming has authored several books on Tai Chi Mantis weaponry and hand techniques, among which include "TaiChi TangLang Killing FanPlay" and "TaiChi Mantis Volley-Catch Boxing". Tse Wing Ming's utmost efforts have resulted in helping the style gain greater exposure and recognition around the world. As Grandmaster Chiu's "inside the door" disciple, Tse Wing Ming has the honor of inheriting the knife-sword which Grandmaster Chiu has kept and treasured for more than seventy years.

In this book, Master Tse Wing Ming personally demonstrates the techniques for the Tai Chi Mantis Peng Pu boxing, as described in the following pages.



## The Canon of The Tai Chi Mantis Peng Pu Boxing

1. Preparatory Stance
2. Initial Hand Movement
3. Sweeping Hand with Open the Door Kick
4. Maintaining Lifting Stance while Delivering a Palm Blow
5. Step up and Attack
6. Two Ears Fanning the Wind
7. Left Thrusting Palm
8. Right Advancing Step with Fist
9. Grab Opponent's Hand and Attack Face
10. Inwardly Turned Elbow
11. Kneeling Down and Whipping Out the Backfist
12. Twisting Stance with Thrusting Palm
13. Conveniently Executed Arm Lock
14. White Crane Spreading Its Wings
15. Receiving Fist
16. Single Palm Blow
17. Hook and Punch
18. Left Thrusting Palm
19. Right Follow-Up Punch
20. Arm-locking Technique
21. Grab and Chop Opponent's Waist
22. Single Downward Chop
23. Stepping Forward and Deliver a Blow to the Grain
24. Reverse Body Position and Chop Opponent's Elbow
25. Upward Directed Elbow
26. Delivering Elbow Blow, with Lifting Stance
27. Southpointing Fist
28. Leg Trapping Technique
29. Grabbing Technique

30. Bending Elbow with Strike
31. Hooking Hand and Sweeping Leg
32. White Crane Spreading its Wings
33. Double Trapping Hands
34. Three Needles Indicating Direction
35. White Crane Spreading Its Wings
36. Leaping with Wrapping Hands
37. Single Claw Strike
38. Poisonous Snake Piercing the Waist
39. Parting Mantis Claws with Crane Stance
40. Hooked Fist to the Temple
41. Backhand Strike
42. Whipping Chop to the Ribs
43. Left Rubbing Palm
44. Right Rubbing Palm
45. Single Crane Charging Upward to the Sky
46. Agile Cat Capturing a Rat
47. Stepping Up and Delivering a Backfist
48. Turning and Delivering Left Sideway Fist
49. Delivering Right Sideway Fist
50. A Mantis Clawing Opponents Face
51. A Mantis Chopping the Waist
52. Fair Lady Looking into Mirror
53. Uneven Kick
54. Blocking Intercepting Palm
55. Two Ears Fanning the Wind
56. Concluding Move

# 太極螳螂躡步拳圖解

## The Illustrations of the Tai Chi Mantis

### Peng Pu Boxing

#### 第一式 預備

動作說明：身體直立，雙足合併，雙手下垂於兩腿旁，身形及面部朝向正東方，目向正東方平視，氣沉丹田，凝神預備。如圖1。

#### Posture 1 — Preparatory Stance

Movements: With both feet placed together and hands loosely placed by the thighs, stand upright and face the east direction (arbitrarily taken as the reference orientation). Refer to Figure 1.



圖 1  
Fig. 1

#### 第二式 初行手

動作說明：承上式，身形不動，馬步不變，雙手握拳，由腿旁經身前收於腰旁。如圖2。

#### Posture 2 — Initial Hand Movement

Movements: Maintaining the previous posture and keeping the body still, draw both hands from the thigh and place both as clenched fists, one by each side of the waist. Refer to Figure 2.



圖 2  
Fig. 2

### 第三式 採手開門腿 (之一)

動作說明：承上式，身形不變，右拳變掌向正東方仰掌前伸。如圖3。

#### Posture 3 — Sweeping Hand with "Open the door" Kick (part 1)

Movements: Maintaining the previous posture, thrust out the right hand with the palm facing upward, as shown in Figure 3, toward the reference direction (east).



圖 3  
Fig. 3

### 第三式 採手開門腿 (之二)

動作說明：承上式，右掌以內採手法由掌變拳，身形下沉，雙腿合併半蹲，氣沉丹田。如圖4。

#### Posture 3 — Sweeping Hand with "Open the Door" Kick (part 2)

Movements: Continuing from the previous move, transform the palm into a clenched fist after making a counterclockwise turn of the wrist. At the same time, bend both knees while keeping the body upright. Refer to Figure 4.



圖 4  
Fig. 4

### 第三式 採手開門腿 (之三)

動作說明：承上式，身形不動，右腳尖向正東方直踢而出。如圖5。

#### Posture 3 — Sweeping Hand with "Open the Door" Kick (part 3)

**Movements:** Continuing from the previous move, extend the right leg as a shin-level toe kick toward the reference direction. Refer to Figure 5.



圖 5  
Fig. 5

### 第四式 吊馬單撲掌

動作說明：承上式，身形轉右面對東南方，右腿回收落地，左腳乘勢向東南方踏下，足尖着地，足跟翹起。曲膝成吊馬之勢。右拳同時向下向右上方橫架於頭部右上方。左拳亦同時從腰間變掌直撲而出。如圖6。

#### Posture 4 — Maintaining Lifting Stance While Delivering a Palm Blow

**Movements:** Continuing from the preceding move, turn toward the south-east direction by placing right foot on the ground toward the south-east direction and then moving the left foot ahead of the other, thus forming a lifting stance, (or "cat stance," as is sometimes called) with respect to the south-east direction. During the footwork transition, transform the left fist into a palm and direct it toward the south-east orientation. Simultaneously draw the right fist up to the right side of the head. Refer to Figure 6.



圖 6  
Fig. 6

## 第五式 上步貫檔

**動作說明：**承上式，身形轉左面向東北方，左腳向左踏落，右腳亦以腳尖踏在左腳前方成吊馬之勢。左手亦隨身形向左再向右撥再收於右胸前。右拳亦同時變螳螂爪收於腰間，當身形轉向東北方時速向下前方直衝而出，雙目亦同時向下望。如圖7。

### Posture 5 — Step Up and Attack

**Movements:** Continuing from the previous move, turn toward the left, lift left leg, and then spring up with the right leg toward the north-east direction. Land the left foot first and place the right foot ahead of the other, thus forming a right lifting stance in the north-east direction. At the same time, use the left palm as block to the north direction and then bring back to the right shoulder as a guarding hand. Execute the right mantis hand move shown in Figure 7.



圖 7  
Fig. 7

## 第六式 兩耳搨風

**動作說明：**承上式，身形轉右面向正東方，右腳向右後方着地，左腳亦向右提膝。雙手亦同時十指張開向前抓成螳螂爪法，繼往身前收回成左前右後之勢，雙目平視。如圖8。

### Posture 6 — Two Ears Fanning the Wind

**Movements:** Continuing from the previous move, turn the body toward the right by lifting the right leg and spring up with the left leg.

Then land the right foot ahead of the left foot, forming the left lifting stance. At the same time, shoot both hands out. Both hands, initially opened, are then pulled back as mantis grips. The upper body should be slanted with respect to the reference orientation. Refer to Figure 8.



圖 8  
Fig. 8

## 第七式 左插掌 (之一)

動作說明：承上式，左腿腳尖着地成吊馬之勢，右手變拳收於腰間，左手變掌向下再向上挑，面向正東方。如圖9。

### Posture 7 — Left Thrusting Palm (part 1)

**Movements:** Continuing from the preceding move, step forward with the left foot. At the same time, transform the left mantis grip into a spear hand and thrust it forward at a slant angle downward, while drawing back the right hand as a clenched fist to be placed by the waist. The upper body should still be slanted with respect to the reference direction. Refer to Figure 9.

圖 9  
Fig. 9



## 第七式 左插掌 (之二)

動作說明：承上式，右腳向左腳跟後大力踏下，同時左腳乘勢向前上步成左登山步法，左掌亦同時向正東方掌緣向前插出，此即偏身側馬連消打之法。如圖10。

### Posture 7 — Left Thrusting Palm (part 2)

**Movements:** Continuing from the previous move, lift and stamp with the rear foot, i.e., right foot, and advance forward the left foot as if climbing a mountain. Simultaneously, thrust out the left palm as shown in Figure 10.

圖 10  
Fig. 10



## 第八式 右步捶

動作說明：承上式，右腳向前正東方上一步成右登山步，右拳從腰間向正前方以日字捶法直衝而出，左掌同時護於右胸前，目視前方。如圖11。

### Posture 8 — Right Advancing Step with Fist

**Movements:** Continuing from the previous move, advance with the right step and punch with a vertically positioned fist of the same time. Place left hand near the right shoulder as a guarding hand. Refer to Figure 11.

圖 11  
Fig. 11



## 第九式 採手抓面

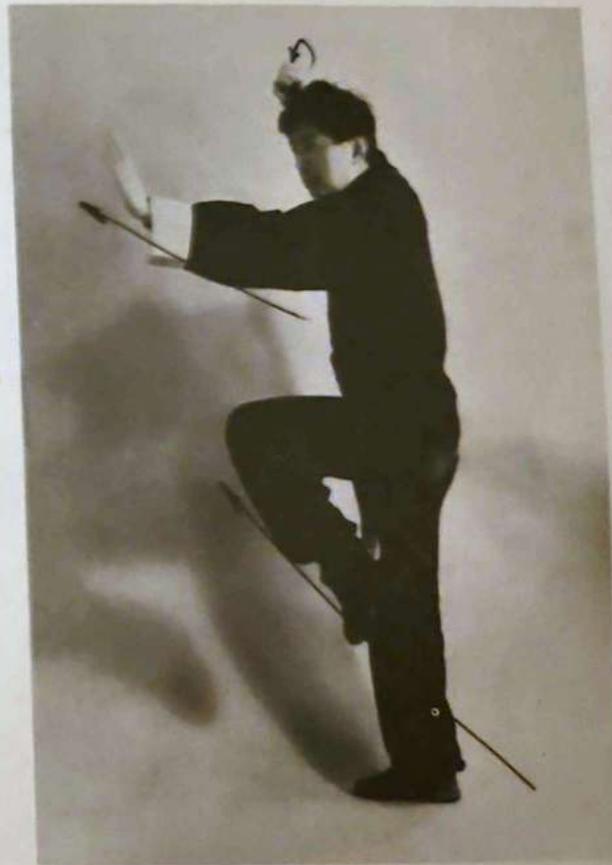
動作說明：承上式，右拳化採手再握拳拉回右眼旁，左掌同時五指張開向正東方直抓而出。左腳提膝於身前，目視前方。如圖12。

### Posture 9 — Grab Opponent's Hand and Attack Face

**Movements:** Continuing from the previous move, transform the right vertical fist into a gripping hand and pull it up to the side of the head. At the same time, keep the left hand open and brush it against the right hand.

The left hand bypasses the right forearm and fist and is then thrust forward as a palm blow. The corresponding footwork involves lifting the left knee and projecting it forward. Refer to Figure 12.

圖 12  
Fig. 12



## 第十式 翻疊肘

動作說明：承上式，左腳向正前東方落地，右腳向正前方曲膝直衝，定式為金雞獨立。右拳曲肘向前向下壓成疊肘之法，左掌按於右前臂側以助其勢。如圖13。

### Posture 10 — Inwardly Turned Elbow

**Movements:** Continuing from the previous move, place left foot on ground and lift right knee. At the same time, direct the right elbow forward and press it against the left palm. Refer to Figure 13.



圖 13  
Fig. 13

## 第十一式 跪膝踹捶

動作說明：承上式，右腳向正前東方落地曲膝，左腳亦曲膝跟前成跪馬之勢。右前臂從後向前方掛出成踹捶之法。如圖14。

### Posture 11 — Kneeling Down and Whipping Out the Backfist

**Movements:** Continuing from the previous move, advance forward the right foot and set it on the ground. Drag the left foot forward and kneel down. The right hand is initially extended out as a palm in a circular fashion with the left hand following also in a circular fashion. When the left palm reaches the right elbow, the right hand is brought in close to the chest and is then changed into a fist. The fist is whipped out as a backfist, with the left hand being placed near the right elbow as a guarding hand. Refer to Figure 14.



圖 14  
Fig. 14

## 第十二式 玉環腋底針

動作說明：承上式，右腳向西後方踏步，腳尖着地成玉環步，身形轉向後西方，右拳變仰掌橫架於頭上，左掌亦同時向後西方直插，目視後西方。如圖15。

### Posture 12 — Twisting Stance with Thrusting Palm

**Movements:** Continuing from the previous move, first direct the right foot toward the west direction and then bring the left leg under the right leg, to form a twisting stance. At the same time, thrust out the left spear hand as shown in Figure 15, and place the right palm near the right side of the forehead.



圖 15  
Fig. 15

## 第十三式 順手牽羊

動作說明：承上式，右腳從左腳後拉回正東方，身形向北方成騎馬步法，雙手同時變抓法再握拳拉回置於右胸前，拳心向下，雙目注視西方。如圖16。

### Posture 13 — Conveniently Executed Arm Lock

**Movements:** Continuing from the previous move, first pull the right foot one step back and then slide the left foot half a step back to form a so-called "squatting horse stance." At the same time, trans-



圖 16  
Fig. 16

## 第十四式 白鶴亮翅

動作說明：承上式，右腳提起成獨立之勢，左掌右拳向左右分開，身形向北，面向正東方。如圖17。

### Posture 14 — White Crane Spreading Its Wings

**Movements:** Continuing from the previous move, lift the right leg, place left palm on top of the right fist, and horizontally whip out the two arms, the left hand being a horizontal chop and, the right hand, a horizontal fist, as shown in Figure 17.



圖 17  
Fig. 17

## 第十五式 接路捶

動作說明：承上式，右腳落地，左腳曲膝提起成獨立之勢，右拳曲臂橫擊，左手置於右前臂側，身形向北，面向西方。如圖18。

### Posture 15 — Receiving Fist

**Movements:** Continuing from the previous move, simultaneously bring the left palm and the right fist together directly in front of the chest and place the right foot on the ground. The body is slanted with respect to the west direction. Refer to Figure 18.



圖 18  
Fig. 18

## 第十六式 單鳳朝陽

動作說明：承上式，左腳向西方落步成登山步法，左掌向西方直推而去，右手握拳放於腰間，身形向西方。如圖19。

### Posture 16 — Single Palm Blow

**Movements:** Continuing from the previous move, Shoot out the left foot and land it on the floor by the left heel. At the same time, thrust the left palm out as a vertical palm strike toward the direction opposite of the reference direction, i.e., the west direction, and bring the right fist back to the side of the waist. The body is still slanted with respect to the west direction. Refer to Figure 19.

圖 19  
Fig. 19



## 第十七式 鈎摟捶

動作說明：承上式，身形不動，左掌收回身前，右手化掌向前一封再變拳收回腰間，左掌變拳向正西方直衝而出，目視西方。如圖20。

### Posture 17 — Hook and Punch

**Movements:** Maintaining the previous posture and keeping the body still, transform the right hand into a hooking posture and keeping it in a circular motion, and bring it back as a clenched fist to the right side of the waist. When the right hooked hand is halfway out, begin to thrust the left, vertically positioned fist forward from the chest area. Refer to Figure 20.

圖 20  
Fig. 20



## 第十八式 左插掌（之一）

動作說明：承上式，右腳向左腳跟後大力踏下，左腳上半步，脚尖着地，成吊馬之勢，左拳變掌向上挑，身形仍向西方。如圖21。

### Posture 18 — Left Thrusting Palm (part 1)

**Movements:** Continuing from the preceding move, step forward with the left foot. At the same time, transform the left fist into a spear hand and thrust it forward at a slant angle downward while keeping the right hand as a clenched fist placed by the right side of the waist. The upper body should still be slanted with respect to the west direction. Refer to Figure 21.



圖 21  
Fig. 21

## 第十八式 左插掌（之二）

動作說明：承上式，左腳繼續順勢向西方上一步，成左登山步，左掌再向前方插去。目視西方。如圖22。

### Posture 18 — Left Thrusting Palm (part 2)

**Movements:** Continuing from the previous move, lift and stamp with the rear foot, i.e., right foot, and advance forward the left foot as if climbing a mountain. Simultaneously, thrust out the left palm as shown in Figure 22.



圖 22  
Fig. 22

## 第十九式 右補捶

動作說明：承上式，右腳向前西方進一步，成右登山步法。右拳成日字捶法向前直衝。左掌護於右胸前。目視西方。如圖23。

### Posture 19 — Right Follow-Up Punch

**Movements:** Continuing from the previous move, advance with the right foot and spring forward. At the same time, deliver a right, vertically positioned punch to the west direction. Refer to Figure 23.



圖 23  
Fig. 23

## 第二十式 霸王請客

動作說明：承上式，右腳向後東方退步，雙手變雙封手法向後拉回置於右胸前。身形向北，面向西方。如圖24。

### Posture 20 — Arm-locking Technique

**Movements:** Continuing from the previous move, first pull the right foot one step back and then slide the left foot half a step back to form a squatting horse stance. At the same time, transform the right hand into a grabbing hand and the left hand, into a fist in order to complete the arm-lock move shown in Figure 24.



圖 24  
Fig. 24

## 第二十一式 刁手斬腰 (之一)

動作說明：承上式，左腳大力踏在左腳跟後，左腳向前西方直刺而出成左塌極馬，右手變刁手置於右眼側。左手亦同時變刁手向前西方抓去。身形側向西方，雙目亦視向西方。如圖25。

### Posture 21 — Grab and Chop Opponent's Waist (part 1)

**Movements:** Continuing from the previous move, open up both left and right hands and place right palm (facing down) over left palm (facing up). Interchange the hand positions, and at the same moment lift the left foot up, move it forward half a step. The both hands become a mantis hook, but the left mantis hook is extended out while the right mantis hook is pulled to right side of the temple. Before the left hand movement is completed, the right foot should slide forward half a step with the legs. The resulting stance should be somewhat similar to a reverse forward stance, except that the body, slightly leaning, is oriented towards the north direction and the eyes directed toward the west direction. Refer to Figure 25.



圖 25  
Fig. 25

## 第二十一式 刁手斬腰 (之二)

動作說明：承上式，右腳蹬直，左腳則曲膝成左登山步法。左刁手橫放於左眼側。右刁手變掌向西前方橫推而出。面向西方。如圖26。

### Posture 21 — Grab and Chop the Opponent's Waist (part 2)

**Movements:** Continuing from the previous move, turn the waist and change from the previous stance into a forward stance. Pull the left mantis hooking hand to the left side of the temple and apply a diagonally oriented chop to the opponent's waist area. Refer to Figure 26.

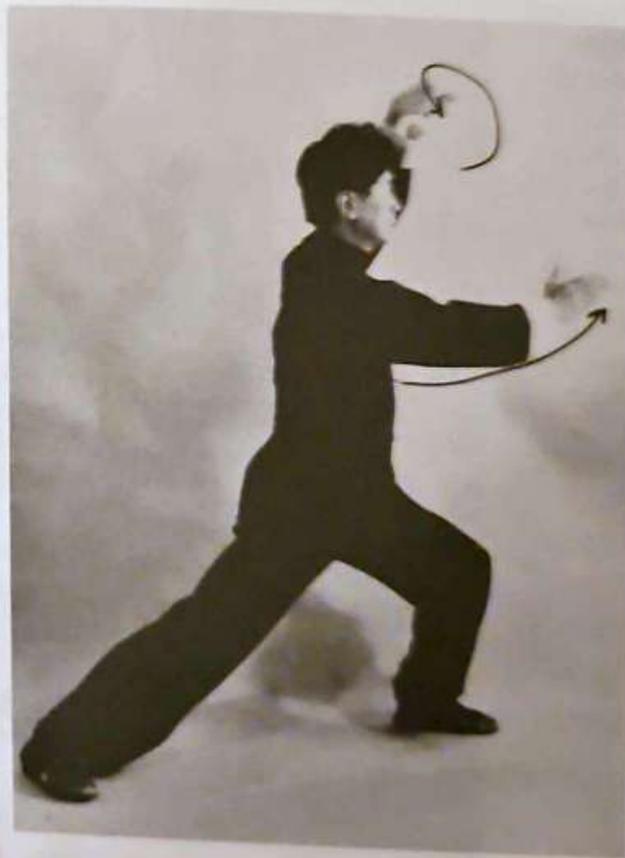


圖 26  
Fig. 26

## 第二十二式 獨臂華山

動作說明：承上式，左刁手變掌向下按，右掌同時亦變封手向左下按。左掌則繼續向上向前劈下。雙腳亦同時向右一擰成騎馬式以助其勢如圖27。

### Posture 22 — Single Downward Chop

**Movements:** Continuing from the previous move, lift the left foot, slide it forward half a step, and stamp. Upon stamping, advance the right foot half a step forward. The corresponding hand technique should be such that, at the same time of lifting the left foot, the left hand, as an opened palm, is brought down and placed horizontally in front of the chest, followed by the right hand, also as an opened palm, being placed on top of the left arm. Before the footwork is completed, bring out the left hand chop, executed vertically downward, and move into a squatting horse stance. Refer to Figure 27.

圖 27  
Fig. 27



## 第二十三式 上步貫檔

動作說明：承上式，右腳向右一擰，左腳向右北方踏一步，腳尖着地成吊馬式。右封手變刁手順勢由下向上停於右眼側。左掌亦同時以撞爪向正北方撞去，目視下方。如圖28。

### Posture 23 — Stepping Forward and Deliver a Blow to the Groin

**Movements:** Continuing from the previous move, change from the squatting horse stance into a lifting stance, with the right foot positioned directly toward the north direction. At the same time, lift the right hand, as a mantis claw, to the right side of the temple. The next move involves quickly changing from the right lifting stance to the left lifting stance, with simultaneous delivery of the left mantis claw to the opponent's groin area. Refer to Figure 28.

圖 28  
Fig. 28



## 第二十四式 翻身切肘

動作說明：承上式，全身向左後南方全身跳起，落地成騎馬步。左刁手同時變封手向左封下而收於左腰間，右刁手亦同時順勢變掌從上而下劈去。如圖29。

### Posture 24 — Reverse Body Position and Chop Opponent's Elbow

**Movements:** Continuing from the previous move, make a 180 degrees counterclockwise jump toward the south direction and land on the same spot. The resulting stance should still be a squatting horse stance toward the south orientation. During the jump, the left hand is extended as a grabbing hand, and upon landing, the right hand is executed as a chopping hand and the left hand is tucked back to the left side of the waist. Refer to Figure 29.



圖 29  
Fig. 29

## 第二十五式 朝天肘

動作說明：承上式，全身向右，右腳向後北方踏一步，左腳亦隨之向北方進步，停於右腳之前，腳尖着地成吊馬式。右掌變刁手順勢由下而上置於右眼旁，同時左手曲肘由下而上成朝天肘法，面向北方。如圖30。

### Posture 25 — Upwardly Directed Elbow

**Movements:** Continuing from the previous move, turn 180 degrees and change from a squatting horse stance into a left lifting horse stance, with the left foot positioned toward the north direction. During the turn, direct the left hand backwards, as if blocking an opponent's kick. After the turn, direct upward the left elbow and bring in the right hand toward the chest, with both moving in opposing motion. Refer to Figure 30.

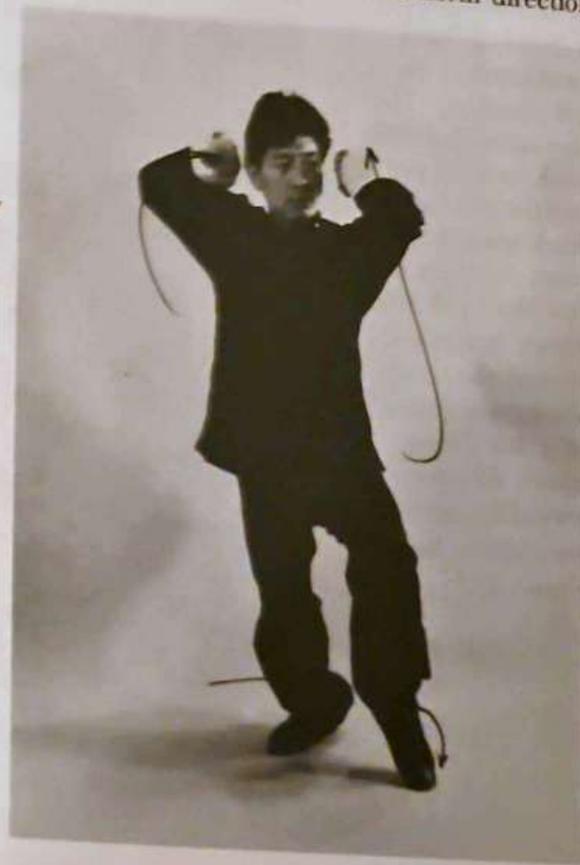


圖 30  
Fig. 30

## 第二十六式 吊馬頂肘

動作說明：承上式，左腳向左西方踏一步，右腳亦退半步，腳尖着地，成吊馬式向正東方。左手向下向左西方曲肘撞去成頂肘法。右刁手則護於右胸前。目視西方。如圖31。

### Posture 26 — Delivering Elbow Blow, With Lifting Stance

**Movements:** Continuing from the previous move, move the left elbow in a clockwise motion from four o'clock position to nine o'clock position. At that point, extend out the left elbow toward the west orientation, with the right hand maintained as a guarding hand positioned at the left shoulder. The corresponding foot work involves pulling the left foot back toward the west direction so that the right lifting stance is directed toward the east orientation instead of a left lifting stance directed toward the north orientation. Refer to Figure 31.



圖 31  
Fig. 31

## 第二十七式 指南捶

動作說明：承上式，原式不動，左肘變日字捶向北方打去。目視北方。如圖32。

### Posture 27 — Southpointing Fist

**Movements:** Continuing from the previous move, extend the left hand toward the north direction as a vertically positioned punch. Refer to Figure 32.



圖 32  
Fig. 32

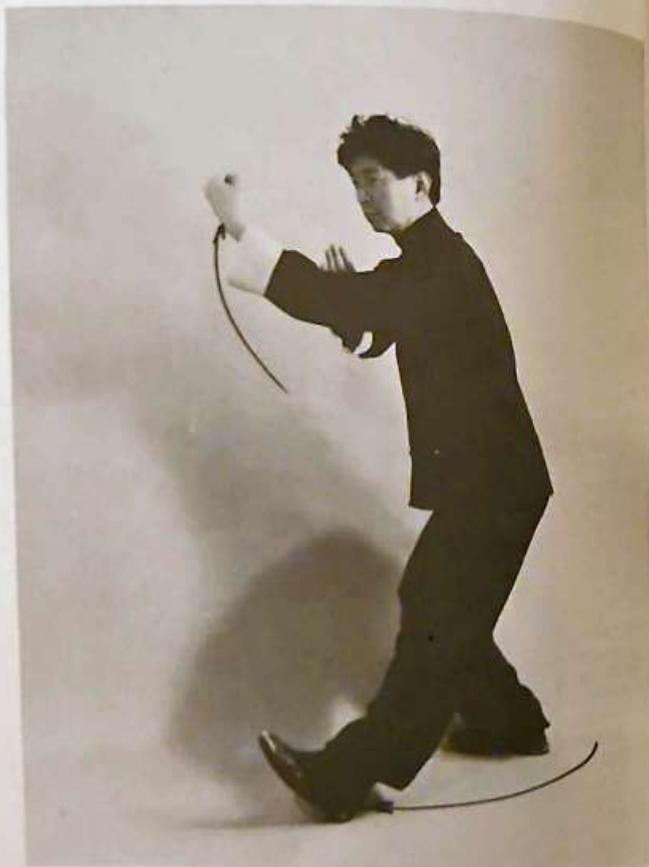
## 第二十八式 挑袍手

動作說明：承上式，右腳平放於地，左腳向正東方貼地一踢後以腳跟着地成太極馬。左拳向下向左上抽，右手變掌護於左胸前，全身面向正東方。如圖33。

### Posture 28 — Leg Trapping Technique

**Movements:** Continuing from the previous move, shift the weight from the left foot to the right foot and step forward with the left foot. At the same time, from the "southpointing fist" position, move the left fist in a counterclockwise motion until it ends as an upwardly directed hooking fist. Make sure the body is directed toward the east orientation. Refer to Figure 33.

圖 33  
Fig. 33



## 第二十九 鈎子手

動作說明：承上式，原式不動，左手變刁手向北方封去，右手同時亦變刁手置於左胸前，目視北方。如圖34。

### Posture 29 — Grabbing Technique

**Movements:** Continuing from the previous move and keeping the upper body still, make a clockwise turn of the the wrist and step back with the right leg. Change the left footing from a toe-ground to a heel-ground contact. Then make a counter clockwise turn of the wrist and form a mantis grab. Refer to Figure 34.

圖 34  
Fig. 34



### 第三十式 代迷肘 (之一)

動作說作：承上式，原式不動，左刁手曲肘向正北方拉回，指尖向頭，目視東方。如圖35。

#### Posture 30 — Bending Elbow with Strike (part 1)

**Movements:** Continuing from the previous move and keeping the upper body still, complete the counterclockwise wrist rotation until the mantis claw is in the supine position. Then bring in the mantis claw until the left elbow touches the body. Refer to Figure 35.



圖 35  
Fig. 35

### 第三十式 代迷肘 (之二)

動作說明：承上式，左腳向正東方上半步曲膝，同時右腳蹬直成登山步法，左刁手向正東方下撞，右刁手仍然護於左胸前，目視東方。如圖36。

#### Posture 30 — Bending Elbow with Strike (part 2)

**Movements:** Continuing from the previous move and keeping the upper body still, step forward with the left foot, forming a forward stance, as if climbing a mountain. At the same time, extend out the left mantis claw. Refer to Figure 36.



圖 36  
Fig. 36

### 第三十一式 抄腳鉤子手 (之一)

動作說明：承上式，左、右手變掌向胸前一封，同時右腳向正東方貼地一踢後以腳跟着地成太極馬。如圖37。

#### Posture 31 — Hooking Hand and Sweeping Leg (part 1)

**Movements:** Continuing from the previous move, slightly extend out from the chest area the right hand as an open palm in supine position and place the left open palm, facing down, over the right palm. Reverse the positions of the two hands and use the right leg to sweep toward the east orientation. Land the right foot on the ground with a heel-ground contact, thus forming a "taichi horse stance." Refer to Figure 37.

圖 37  
Fig. 37



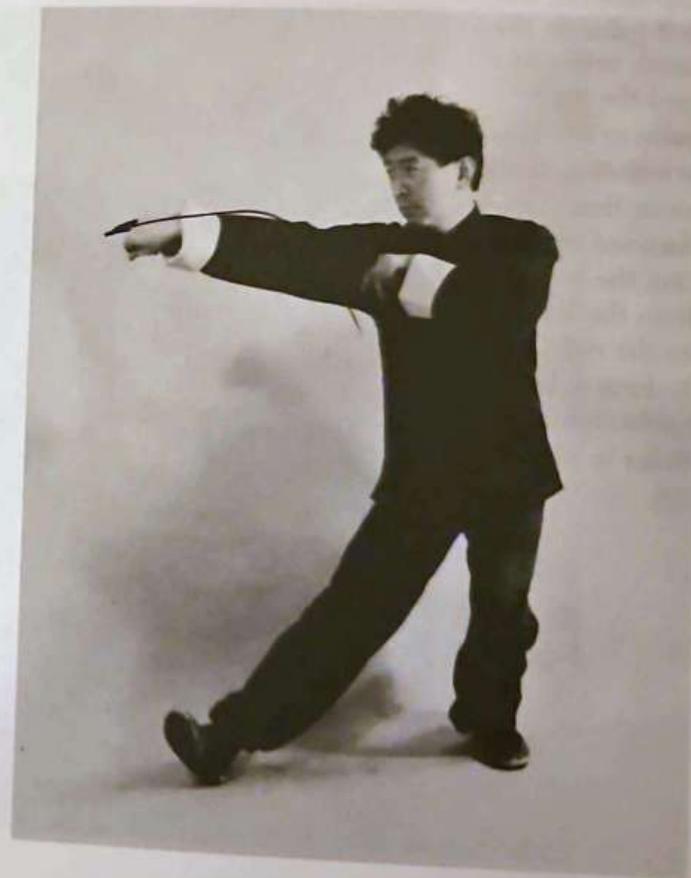
### 第三十一式 抄腳鉤子手 (之二)

動作說明：承上式，左掌變刁手置於右胸前，右掌變刁手向右東南方封去，目視東南方。如圖38。

#### Posture 31 — Hooking Hand and Sweeping Leg (part 2)

**Movements:** Continuing from the previous move, transform both hands into mantis claws. The right mantis claw is executed in a sweeping circular move from the chest area to the right while keeping the left mantis claw near the right shoulder as a guarding hand. Refer to Figure 38.

圖 38  
Fig. 38



### 第三十二式 白鶴亮翅

動作說明：承上式，原式不動，雙刁手向左、右一分，目視正東方。如圖39。

#### Posture 32 — White Crane Spreading Its Wings

**Movements:** Continuing from the previous move and keeping the upper body still, transform both mantis claws into open palms, both of which should be facing downward. With the left palm near the chest area, place the right palm under the left palm. Then extend out the two hands in an outward flip motion, the left palm to the north orientation and the right palm to the south orientation. At the same time, step forward by shifting the weight from the left foot to the right foot to form a left taichi stance. Refer to Figure 39.

圖 39  
Fig. 39



### 第三十三式 雙網手

動作說明：承上式，原式不動，雙刁手變掌收回腹前，目視下方。如圖40。

#### Posture 33 — Double Trapping Hands

**Movements:** Continuing from the previous move and keeping the upper body still, bring the two hands in toward the chest. The right hand should be placed over the left hand. Again, as in movement 32, the footwork should be a forward step but, here, the positions of the feet are reversed to form a right taichi stance. Refer to Figure 40.

圖 40  
Fig. 40



### 第三十四式 指路三針 (之一)

動作說明：承上式，原式不動，右手變二龍爭珠手（食指及中指伸直向前，其他各指合攏）向正東方插去。右掌置於腰間。目視東方。如圖41。

#### Posture 34 — Three Needles Indicating Direction (part 1)

Movements: Continuing from the previous move, poke with the two leading fingers of the right hand while not moving the rest of the body. Refer to Figure 41.



圖 41  
Fig. 41

### 第三十四式 指路三針 (之二)

動作說明：承上式，原式不動，右手收回腰間，左掌變二龍爭珠手從腰間向東方直插而去。目視東方。如圖42。

#### Posture 34 — Three Needles indicating Direction (part 2)

Movements: Continuing from the previous move, bring in the right hand and poke with the fingers of the left hand while keeping the rest of the body still. Refer to Figure 42.



圖 42  
Fig. 42

### 第三十四式 指路三針 (之三)

動作說明：承上式，原式不動，左手收回腰間，右手仍以二龍爭珠手向正東方直插。目視東方。如圖43。

#### Posture 34 — Three Needles Indicating Direction (part 3)

**Movements:** Continuing from the previous move, poke with the two leading fingers of the right hand while keeping the rest of the body still. Refer to Figure 43.



圖 43  
Fig. 43

### 第三十五式 白鶴亮翅

動作說明：承上式，左腳曲膝上提成獨立式，左右兩刁手向左、右分開。目視東方。如圖44。

#### Posture 35 — White Crane Spreading Its Wings

**Movements:** Continuing from the previous move, bring in the right hand and transform both hands into mantis claws. Then while maintaining the center of weight distribution on the right foot, simultaneously lift up the left leg and extend out both mantis claws. Refer to Figure 44.



圖 44  
Fig. 44

### 第三十六式 金盤抱月

動作說明：承上式，左腳向前東方落步，右腳同時向前彈起曲膝成獨立步，雙刁手變掌收回腹前。目視東方。如圖45。

#### Posture 36 — Leaping with Wrapping Hands

**Movements:** Continuing from the previous move, spring up the right leg and land the left foot on the ground, positioned toward the east orientation. At the same time, transform both mantis hands into open-palm hands, and pull in the left palm to the left side of the waist while simultaneously directing the right palm to the left palm in a semi-circular, counter clockwise sweeping motion. Refer to Figure 45.

圖 45  
Fig. 45



### 第三十七式 白蛇吐信

動作說明：承上式，右腳向前東方落步曲膝成右登山步法。右手變刁手向正東方撞去。目視東方。如圖46。

#### Posture 37 — Single Claw Strike

**Movements:** Continuing from the previous move and keeping the left palm stationary, simultaneously step forward to form a forward stance and extend out the right mantis claw, horizontally positioned. Refer to Figure 46.

圖 46  
Fig. 46



### 第三十八步 毒蛇穿腰

動作說明：承上式，原式不動，左掌由腰間向東方斜插，右手同時變掌護於左胸前。目視下方。如圖47。

#### Posture 38 — Poisonous Snake Piercing the Waist

**Movements:** Continuing from the previous move and maintaining the same horse stance and body position, thrust out at a downward slant angle the left hand as a vertically positioned spear hand. At the same time, change the right mantis claw into an open-palm hand and place it by the left shoulder as a guarding hand. Refer to Figure 47.

圖 47  
Fig. 47



### 第三十九式 獨立撈月

動作說明：承上式，右腳曲膝上提成獨立式，左右兩手同時變刁手向左上及右下方分開，目視東方。如圖48。

#### Posture 39 — Parting Mantis Claws with Crane Stance

**Movements:** Continuing from the previous move, transform both hands into mantis claws. Shift the center of the weight distribution from the front foot (right) to the rear foot (left) and lift the left foot until the stance becomes a crane stance. During the footwork transition, extend both mantis claws out to each side of the body, with the left mantis claw directed diagonally upward and the right mantis claw directed diagonally downward. Refer to Figure 48.

圖 48  
Fig. 48



動作說明：承上式，原式不動，右刁手由下後繞向上，以刁手之手背部位向前東方橫掃。左手變掌置於右前臂旁。目視東方。如圖49。

Posture 40 — Hooked Fist to the Temple

**Movements:** Continuing from the previous move, simultaneously change both hands, the left into an open palm and the right into a hooked fist. Simultaneously move both together until the wrist of the right hooked fist meets the left open palm and makes contact directly in front of the facial area. Refer to Figure 49.



圖 49  
Fig. 49

動作說明：承上式，右腳向正東方落步曲膝成右登山步法。右手變掌以前臂在身前向下再向上以反掌法用掌背向前東方打下。左掌置於右手踝下，目視東方。如圖50。

Posture 41 — Backhand Strike

**Movements:** Continuing from the previous move, step down with right foot to form forward stance, as if climbing a mountain. Before completing the accompanying footwork, slightly withdraw the right hooked fist and extend out the left open palm. Move the left open palm in a circular, sweeping motion, as if brushing aside opponent's punch. When the open palm reaches the right elbow, whip out the right backhand in a vertically directed, circular motion. Refer to Figure 50.



圖 50  
Fig. 50

## 第四十二式 提弓待放

動作說明：承上式。原式不動，左掌曲肘橫架頭上。右掌以前臂轉動向身前續以橫切掌法向正東方打去，目視東方。如點51。

### Posture 42 — Whipping Chop to the Ribs

**Movements:** Continuing from the previous move and keeping the same body posture and stance, change the right hooked fist into an open palm. Moving in circular motions, lift the left hand up to the forehead area and at the same time, bring down the right hand. The right hand is then extended toward the opponent's waist area. Refer to Figure 51.

圖 51  
Fig. 51



## 第四十三式 左錯掌

動作說明：承上式，原式不動，左掌向前東方下斜插，右掌亦同時抽回身前，在途中與左掌相碰後收於右腰間，左掌繼續向前插下，目視前下方。如圖52。

### Posture 43 — Left Rubbing Palm

**Movements:** Continuing from the previous move and keeping the same body posture and stance, rotate the left wrist with a clockwise turn until the left palm is in supine position. While pulling the left palm back toward the body, thrust the right palm forward and have brush against the left palm. Refer to Figure 52.

圖 52  
Fig. 52



## 第四十四式 右錯掌

動作說明：承上式，原式不動，右掌向前東方下插，左掌向身前抽回在途中與右手相碰後收於左腰間，右掌繼續向前下插。目視前方。如圖53。

### Posture 44 — Right Rubbing Palm

**Movements:** Continuing from the previous move and keeping the same body posture and stance, rotate the right wrist with a counterclockwise turn until the right palm is in supine position. While pulling the right palm back toward the body, thrust the right palm forward and have it brush against the right palm. Refer to Figure 53.



圖 53  
Fig. 53

## 第四十五式 一鶴冲天

動作說明：承上式，右腿提膝，右掌變封手成倒提金鐘之式。右腿繼續向下落步，左腳亦乘勢提膝。左右兩手同時握拳向下，向左右方雙分再向上停於頭之兩側。目視前東方。如圖54。

### Posture 45 — Single Crane Charging Upward To the Sky

**Movements:** Continuing from the previous move, lift up right leg, move the leg to the right, and at the same time, slap the back of the right hand against the right thigh. Springing up with the left foot, change the left hand into a fist, and apply it as a chopping hand toward the right. Completely move the whole body to the right and raise the left hand, now as a fist, up to the right side of the temple. After landing the right foot on the ground, maintain a crane stance with the left foot up. Refer to Figure 54.



圖 54  
Fig. 54

## 第四十六式 靈貓捕鼠

動作說明：承上式，左腳向前下落步曲膝，右腳亦同時拉前曲膝成左跪馬，左右兩拳同時順勢從上向前東方下壓。目視前東方。如圖55。

### Posture 46 — Agile Cat Capturing a Rat

**Movements:** Continuing from the previous move and keeping upper body upright, lift left elbow and rotate outward the left fist. Step forward with the left foot, and change from the crane stance to a kneeling stance. Change the position of the right fist to a vertical fist and extend it out at the same moment of advancing forward. Refer to Figure 55.

圖 55  
Fig. 55



## 第四十七式 上步躡捶

動作說明：承上式，全身拔起，右腳上前一步，腳跟着地，左腳半曲成太極馬。右拳從下收回身前，向上再向前方以拳背打下，左拳化掌護於肘側。目視前東方。如圖56。

### Posture 47 — Stepping Up and Delivering a Backfist

**Movements:** Continuing from the previous move, change from kneeling stance to a taichi stance. Extend the left palm in outwardly directed brushing motion. When the left palm reaches the edge of the right elbow, whip out the right backfist. Refer to Figure 56.

圖 56  
Fig. 56



## 第四十八式 轉身左橫捶

動作說明：承上式，右腳退半步，左腳向西方踏一步，腳跟着地，全身向左後方轉身成左太極馬。右拳同時化為封手向前一扣後收回左胸前，左掌亦同時化為封手向西方橫掃。目視西方。如圖57。

### Posture 48 — Turning and Delivering Left Sideway Fist

**Movements:** Continuing from the previous move, pull the right foot half a step back, turn the body around 180 degrees to the west orientation, use the left foot to kick toward the west direction, and place the left heel on the ground, thus forming a left tai chi stance with respect to the west direction. At the same time, use the left hand to sweep sideways from the right shoulder to the left (south orientation) and direct the right hand to the left shoulder area. Refer to Figure 57.

圖 57  
Fig. 57



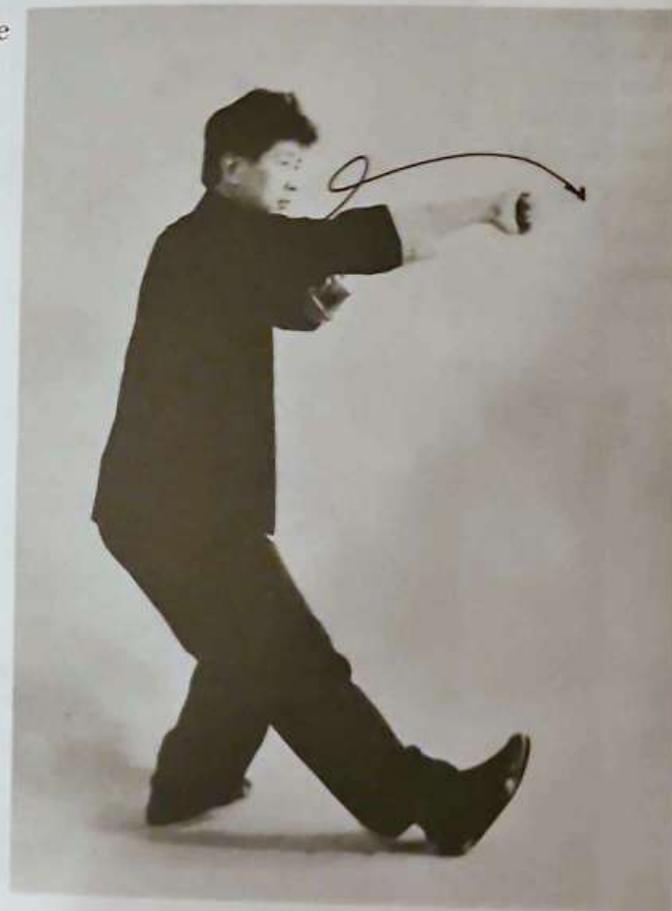
## 第四十九式 右橫捶

動作說明：承上式，左腳向後踏步，右腳同時順勢向前上一步，腳跟着地成太極馬。同時左手以封手向前一扣後收回右胸前。右手亦同時以封手左向前橫掃，目視西方。如圖58。

### Posture 49 — Delivering Right Sideway Fist

**Movements:** Continuing from the previous move, pull the left foot half a step back, use the right foot to kick toward the west direction, and place the right heel on the ground, thus forming the right tai chi stance. At the same time, use the right hand to sweep sideways from the left shoulder to the right (north orientation) and direct the left hand to the right shoulder area. Refer to Figure 58.

圖 58  
Fig. 58



## 第五十式 螳螂抓面

動作說明：承上式，右手化為刁手收回右頭側，右腳向後踏步，同時左腳順勢向前西方上一步，腳跟着地成太極馬。左手以刁手從右向前抓去。目視西方。如圖59。

### Posture 50 — A Mantis Clawing Opponent's Face

**Movements:** Continuing from the previous move, change the right hand into a mantis claw, and pull it back to the right side of the head. Step forward with the left foot and form a taichi stance. At the same time, change left hand into a mantis claw and direct it out from the right side of the chest, as shown in Figure 59.



圖 59  
Fig. 59

## 第五十一式 螳螂斬腰

動作說明：承上式，原式不動，左刁手收回左頭側，右刁手變掌向前下方橫切，目視西方。如圖60。

### Posture 51 — A Mantis Chopping the Waist

**Movements:** Continuing from the previous move and maintaining the previous posture, pull the left mantis claw back to the left side of the head and diagonally chop with the right palm. Refer to Figure 60.



圖 60  
Fig. 60

## 第五十二式 美人照鏡

動作說明：承上式，左腳底平放貼地，右腳向前拉半步以腳尖着地成吊馬之勢。雙手變掌，掌心向頭，曲肘沈蹕成雙照鏡手法護於身前。身向北方，目視東方。如圖61。

### Posture 52 — Fair Lady Looking into Mirror

**Movements:** Continuing from the previous move, place the entire left foot flat on the ground, turn the upper body slightly to the right (the north orientation), and pull in the right foot to form a lifting stance.

Slightly bending both elbows, change the left mantis claw into an open palm and place both the left and right palms directly in front of the face as if the two hands were a mirror. Refer to Figure 61.



圖 61  
Fig. 61

## 第五十三式 鴛鴦腳

動作說明：承上式，雙掌向右東方橫切，左掌曲肘護於右胸前，右手伸直而平掌向前，同時右腳亦向東方踢去。目視東方。如圖62。

### Posture 53 — Uneven Kick

**Movements:** Continuing from the previous move, direct both palms to the east orientation in horizontal chopping motions. The left palm ends up near the right shoulder area as a guarding hand while the right palm is completely extended outward in a horizontal motion, toward the east orientation. At the same time, execute the right leg hook kick as shown in Figure 62.



圖 62  
Fig. 62

## 第五十四式 封避掌 (之一)

動作說明：承上式，右腳一踢即收，從左腳前回落，左腳同時順勢提起曲膝。雙掌變刁手從前方向下拖回身前側方。目視東方。如圖 63。

### Posture 54 — Blocking-Intercepting Palms (part 1)

**Movements:** Continuing from the previous move, immediately withdraw the right leg kick and place the right foot in front of the left foot. Lift the left foot off the ground and keep the left knee bent. At the same time, change both palms into hooked hands and drag both down ward, as shown in Figure 63.



圖 63  
Fig. 63

## 第五十四式 封避掌 (之二)

動作說明：承上式，左腳續向西方落步，右腳亦順勢向西方拖半步，腳尖着地成吊馬之勢。雙刁手變掌從下向上挑起。目視東方。如圖 64。

### Posture 54 — Blocking-Intercepting Palms (part 2)

**Movements:** Continuing from the previous move and maintaining focus toward the east orientation, drop the left foot to the ground one step away from the original spot toward the west orientation, and drag the right foot half a step toward the west direction, forming a lifting stance directed toward the east direction. At the same time, change both hooked hands into open palms and lift them up to shoulder level, as shown in Figure 64.



圖 64  
Fig. 64

## 第五十五式 兩耳搨風

**動作說明：**承上式，右腳向後西方退一步，左腳亦同時向後退半步，腳尖着地成吊馬之勢。雙掌變刁手向前抓後拉回身前，左刁手在前，右刁手護於左胸前。目視東方。如圖65。

### Posture 55 — Two Ears Fanning The Wind

**Movements:** Continuing from the previous move, turn the body toward the right by lifting the right leg and spring up with the left leg. Then land the right foot ahead of the left foot, forming the lifting stance. At the same time, shoot out first the right hand, then the left hand. Both hands, initially opened, are then pulled back as mantis grips. Refer to Figure 65.



圖 65  
Fig. 65

## 第五十六式 收式

**動作說明：**承上式，左腳退回右腳旁。全身立正，面向東方。雙刁手變左掌右拳向左右雙分由下向上在頭上相碰。雙手續向左右雙分向下再向上提而收於腰間，提氣上升，雙手再十指張開，放鬆向下慢垂置於腿側。以意引氣，氣沉丹心，以鼻呼盡心中氣，以防氣上浮。目視東方。如圖66。

### Posture 56 — Concluding Move

**Movements:** Continuing from the previous move, withdraw the left foot and place it adjacent to the right foot, stand upright while facing the east orientation, change the left mantis claw into an open palm and the right mantis claw into a clenched fist, bring both upward until both meet directly above the head, bring both down in a sideways motion, place both by each side of the waist as clenched fists, then place both by the sides of the thighs as relaxed, open palms. Refer to Figure 66.



圖 66  
Fig. 66

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