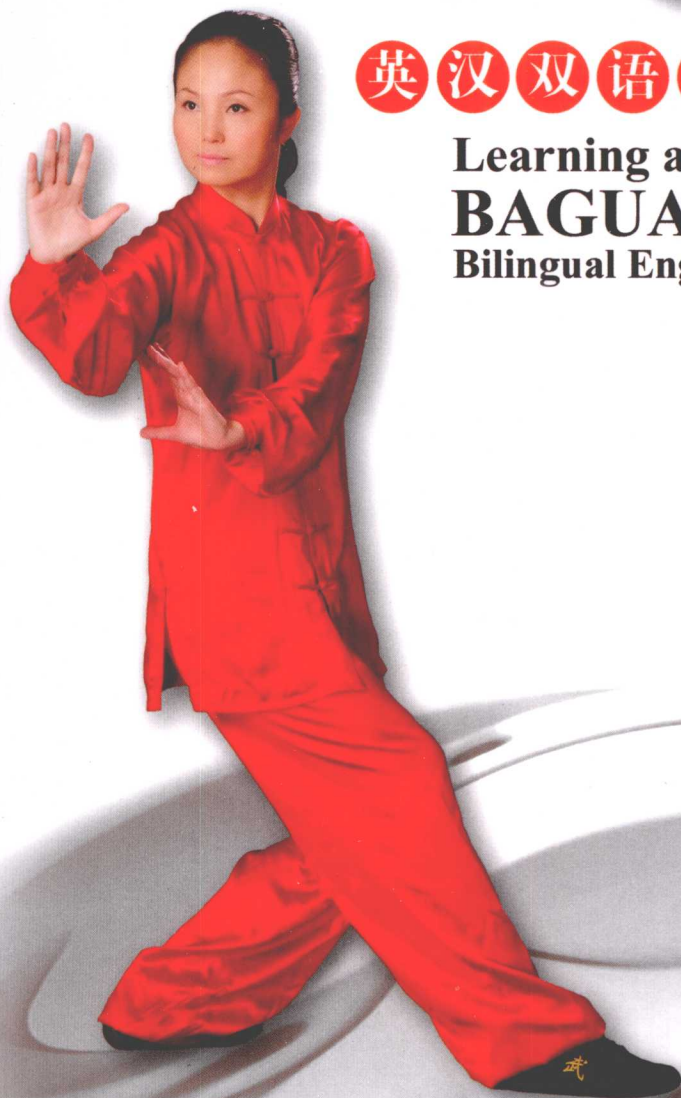



八卦掌

英 汉 双 语 学 与 练

Learning and Practice of
BAGUA ZHANG
Bilingual English and Chinese

孟 涛 / 编 著



 北京体育大学出版社

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(in English and Chinese)

孟 涛 编著

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作者简介

About the Author

孟涛,女,民族传统体育学硕士,副教授,硕士生导师,中国武术七段,北京市中青年骨干教师,首都体育学院武术协会秘书长、北京市武术协会裁判委员会委员。主要研究方向为武术(套路)教学与训练。多年来始终在教学、训练一线工作,曾多次赴意大利、德国、印度等国家进行讲学和文化交流活动,积累了丰富的教学实践经验。

Meng Tao, associate professor, and mentor of graduated students, has achieved master academic degree of traditional folk physical education, and 7th degree of Chinese Martial Art (Wushu), and has been granted with titles as Backbone Young and Middle - aged Teacher in Beijing, China, Secretary General of the Martial Art Association of Capital Institute of Physical Education, and member of the Referee Committee of Beijing Martial Art Association. Her major research is in Martial Art (Taolu, or established actions) training and education. She has been working in the field of training and education for years, and has visited many countries such as Italy, Germany, India, etc. to give lectures or attend cultural exchange activities. She has accumulated rich experiences in education and training practices.

序

见到孟涛发来的八卦掌双语书稿,要我作个序,却一时不知从何说起。

也许是有关武术技术书这些年来层出不穷,有关的拳术和音像的确不少,倒也是武术的一道繁荣景观。不过真要说双语的技术丛书却不很多,在现今时代恐怕尤为值得提倡。

最近写了一篇文稿,言及当今武术的三重使命:文化使命、教育使命和科学使命。就文化使命而言,其中主要的是武术传承与武术传播。

传承是纵向的。武术的传承应当承载起文化的使命。祖先留给我们的是一份宝贵的文化遗产,流失了将很难复还。当年的瞎子阿炳只留下《二泉映月》等五首委婉动人的乐曲,甚为遗憾。武术中丰富宝库太需要更多的年轻人从老一辈拳家中学到手,整理出来,传下去,应当说孟涛做的是一件很有意义的事。

当然,传承不仅要有传承人,也不仅传承技术,还有它的理论、思想、精神等等。从武术的文化意义上理解它,肩负的使命就更为光荣和重要。

传播则是横向的。当今不仅要在国内传播,更在于向世界传播。在全球文化竞争的时代,中国文化必须走出国门,增强软实力,与其它文化交流沟通,融合共生,促进世界和谐。如果说传播要靠文字、媒体、形象等形式来完成的话,中国武术不啻为一种以身体语言诠释中国文化的生动形式。

著名学者汤因比在与池田大作的对话中对中国传统文化给予了格外

的关注。他甚至乐观地指出：人类未来和平统一的地理和文化主轴是以中华文化为代表的东亚文化，而其中八大文化遗产有六项来自中华文化。

人们在学习武术的过程中可以感受和了解中国文化，从不同拳法中感悟中国的“天人合一”，尊师重道，侠义精神，君子风范等等。而双语技术图书，则为国外学习者带来了便利，为中国武术的文化传播做出了一份贡献。

武术文化的传播和传承是当代武术人的神圣使命，也是国家继承传统文化，弘扬民族精神，增强文化竞争力的一项国策。武术人人人有责，都可以从我做起。

八卦掌是我国武术众多拳种流派中流传较广的一个拳种，而且在不同地域里形成了几种流派，各具特色，争奇斗妍。我在廿多年前曾向著名前辈沙国政先生学过八卦连环掌、子午鸳鸯钺等。八卦掌中的沿圆行转，随走随变，其身法灵动多姿，洒脱自如，不仅有技击风采，也有取之不尽的审美元素。可以健身，又可怡情，是一种饶有兴味的拳术，相信中外的武术爱好者们会兴致斐然。

几年前在竞赛场上认识孟涛，一起执行裁判工作，她不仅有良好的武技功底，而且刻苦学习，乐此不疲。

衷心祝愿她永不自足，继续求进。

谨此为序

全国高等学校体育教学指导委员会委员
中国武术协会传统武术委员会副主任
中国武术九段 博士生导师

邱丕相

2009年6月

Foreword

Ms. Meng Tao sent me her manuscript and asked me to write a foreword.

Books and audio – visual materials about techniques of Wushu art emerge in endlessly. This in some way reflects the prosperous promotion of Wushu. However, there haven't been many bilingual books about Wushu techniques, even though this is worth encouraging in modern times.

I recently mentioned in an essay the cultural, educational and science missions of modern Wushu. Cultural mission mainly refers to the inheritance and dissemination of Wushu.

Inheritance is from generation to generation. The cultural mission should be carried in the inheritance of Wushu. The older generations have left us invaluable cultural heritages, which are difficult to recover once they were lost. A regretful example is the music played by the blind musician A-bing, from whom only 5 pieces of touching music have been retained, including "Erquan Yingyue". Too much about Wushu needs to be learned and inherited from the older generations. Therefore I should say Meng Tao

has been doing quite significant work.

Inheritance of cultural treasures needs inheritors, and not only the techniques, but also theories, thoughts, spirit, etc. of Wushu art need to be inherited. If we understand Wushu from the angle of culture, our mission of inheriting Wushu culture would be more honorable and important.

Dissemination is from region to region, domestically and throughout the world. In such an age of global cultural competition, Chinese culture must head for the world, and reinforce its soft power, so as to coexist, exchange, communicate, and integrate with other cultures and to contribute for a harmonious world. Dissemination depends mostly on languages, media, images, etc. However, Chinese Wushu is a vivid body – language interpretation of Chinese culture.

The famous scholar Arnold Toynbee especially showed his attention to traditional Chinese culture in his dialogue with Daisaku Ikeda. Toynbee even optimistically pointed out that the East – Asian culture which is mainly represented by Chinese culture will play the role of the main geographical and cultural axle for the peace and unity of human beings in future. In the eight cultural relics he mentioned, six are from Chinese culture.

Learning Wushu is also a process of feeling and understanding Chinese culture, comprehending from various kungfu skills typical and traditional Chinese philosophy and virtue, such as “harmony between the

heaven and human”, honoring the teacher and revering his teachings, chivalrous spirit and honorable morality, etc. Bilingual books about Wushu techniques help foreigners to learn Wushu, and contribute for the dissemination of Chinese Wushu culture.

The inheritance and dissemination of Wushu culture are sacred missions for modern Wushu practitioners, and are the national policy to inherit traditional Chinese culture, to carry forward the spirit of Chinese nation, and to strengthen cultural competitiveness. Every individual Wushu practitioner is responsible for this and should act vigorously in person.

Bagua Zhang (Eight – trigram Palm) is quite a popular and widespread school of Wushu among various branches and styles. There are actually several styles of Bagua Zhang in different regions, and each of the styles has its unique features. I learned some Kungfu such as Bagua Zhang, Ziwu Yuanyang Yue, etc. more than 20 years ago from the renowned senior Mr. Sha Guozheng. Bagua Zhang is unique for its orbicular walking steps, changeable and flexible body postures, handsome and smooth movements, full of combat flavor and inexhaustible esthetical elements. Bagua Zhang is not only beneficial for health, but also interesting, and I believe Chinese and overseas Wushu fans will be interested.

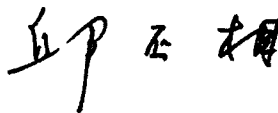
I got to know Ms. Meng Tao several years ago when we cooperate to be judges. She is not only a skillful Wushu practitioner, but also an enthusi-

astic learner.

I hereby sincerely wish her to make further progress and never baffled by self – contentment.

Member of Physical Education Instructional
Committee of National Schools of Higher Learning
Vice Director of Traditional Wushu Committee of
Chinese Wushu Association

9th Degree of Chinese Wushu , Mentor of Doctoral Students

A handwritten signature in black ink, consisting of four Chinese characters: 邱正相 (Qiu Zhengxiang).

June, 2009

前 言

Preface

中华武术源远流长,素以历史悠久、内容丰富、流派众多而著称。八卦掌是武术苑中的一支奇葩,历代武术家在他们的武术运动实践中,通过经验总结后又做出理性分析,进而使其理论成熟和思想升华,为八卦掌及整个武术运动的发展做出了重大贡献。

本书所撰“八卦掌”是以程氏八卦掌流派的特点为主编纂而成的。主要包括了八卦掌的基本理论、八卦掌的基本技术以及八卦掌的套路演练。本书力求结构严谨、文字表述简炼、理法并重。

本书为中英文对照版本,在中国国际化发展进程中,武术作为优秀的民族文化受到了越来越多的外国友人的喜爱,传统武术尤其受到他们的关注。根据作者多年本科和对外武术教学经验,国内外很多喜爱中国武术的习练者都希望看到一本图文并茂、语言简练、译文贴切的专著。希望本书的出版能为中国武术在世界的传播发挥一些作用。

在本书的编写过程中,民族传统体育学专家苏学良先生给予了精心指导,北京市八卦掌研究会副会长韩燕武老师、北京市国际体育交流中心的董洪林老师、中国儿童中心的张大治老师以及首都体育学院的汤铁军老师提供了大量的帮助,在此一并表示诚挚的感谢。

Traditional Chinese martial art is famous for its long history with an ancient origin, rich contents and many schools and types. Bagua Zhang is one of the most miraculous branch of Chinese martial arts. Kungfu masters in the

past dynasties have made rational analysis after summarizing their experience of martial art practice, and thus mature their theories and sublimate their thoughts to have made significant contribution for the development of Bagua Zhang and the overall evolution of martial art sports.

The Bagua Zhang as indicated in this book is mainly in reference to Cheng – style Bagua Zhang. The book includes such content as basic theory, fundamental techniques and skills, the performance and practice of established actions and postures, etc. The author has endeavored to explain both the theory and methods in a precise structure and simplified language. During the process of China's internationalization, more and more foreign friends become fond of China's unique tradition and culture, and they have paid special attention to traditional Chinese martial art. Based on years of experience of teaching and training undergraduate students and foreign exercisers, the author found that many martial art exercisers from China and abroad expect to have a monograph with instructive pictures, simplified language explanation, and accurate translation. We hope to contribute to the spreading of Chinese martial art around the world by publishing this book biligually in Chinese and in English.

When editing of this book, the expert of national traditional sports Mr. Xueliang Su has generously provided advices and help. The General Secretary of Beijing Association for the Research and Study of Bagua Zhang, Mr. Yanwu Han, Mr. Honglin Dong from Beijing International Sports Exchange Center, Mr. Dazhi Zhang from China National Children's Center and Mr. Tiejun Tang from Capital Institute of Physical Education also provided great help. I hereby extend my sincere gratitude to all of them!

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for which an exerciser moves the body smoothly and elegantly
as if swimming in water.) (93)

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第一章 八卦掌概述

Chapter 1 Profile of Bagua Zhang (Eight-trigram Palm)

第一节 八卦掌源流

Section 1 The Origin of Bagua Zhang (Eight-trigram Palm)

八卦掌是在我国流传很广的一个拳种,是中国内家拳法之一,因在技法上掌多拳少,故称八卦掌而不称八卦拳。八卦掌以低裆下势行步转圈为技术特点,因此八卦掌又称转掌;又因行步中身如游龙而称游身八卦掌。行功之时如无端之环掌掌相连,还称为八卦连环掌。八卦掌是以中国古典哲学为指导,构思奇特的一种拳术。该拳术以《易经》八经卦定拳种,以四正四隅八个方位为场,以周天六十四卦为掌数,行步走转为主,运用身形和掌法变换行功演练。

Eight-trigram Palm is quite a widespread type of Boxing skill (Quan) in China, and is one of Chinese internal school^①kungfu. The Eight-trigram Palm (Bagua Zhang) includes more skills and postures of palms than fists, therefore this kungfu is called “palm” (Zhang) instead of “fist” (Quan). Eight-trigram Palm (Bagua Zhang) is also called rotating palm (Zhuangzhang) due to its feature of rotative walking with low body weight centre. This kungfu is also

① The internal school of Chinese kungfu refers to the type that emphasizes its internal and overall-body strength.

named as Swimming Body Motion Eight-trigram Palm (Youshen Bagua Zhang) to emphasize its swimming-dragon-like body motion. The palm movements of Eight-trigram Palm (Bagua Zhang) are quite consecutive like an endless chain, and this gives the Eight-trigram Palm (Bagua Zhang) another name as Eight-trigram Linked Palms (Bagua Lianhuan Zhang). Eight-trigram Palm (Bagua Zhang) is peculiarly kind of kungfu designed with ancient Chinese philosophy as its guidance. The style of Eight-trigram Palm origins from I-Ching; an exerciser shall move in 8 directions; the total number of palm movements or postures is 64, which is according to I-Ching; this kungfu involves lots of walking, body turning, and changing of body postures and palm skills.

八卦掌的来源由于资料的缺乏已无从考证。从中国武术文化发展历程中分析,八卦掌应产生于明末清初。在清初就有八卦刀传承。明清小说讲到:八卦刀法。此说虽不能为佐证,但也提供了一些思路。现今武术界一般把它归之于清朝咸丰年间的武术家董海川。在董海川传拳过程中,很多人带艺投师,在长期的传习中,逐步形成了个人不同的风格特点与练习方法。流传较广的有以下几个分支:

It is impossible to find out the origin of Eight-trigram Palm (Bagua Zhang) from the current limited source of information or records. Based on the analysis of cultural development of Chinese kungfu, Eight-trigram Palm is possibly created during the period from late Ming Dynasty and early Qing Dynasty. Eight-trigram sword kungfu had already appeared early in Qing Dynasty according to some novels written at that time. Even though this explanation may not be convincible, it did provided some clues. Nowadays the Kungfu people usually regard Dong Haichuan, a kungfu master during Xianfeng Period in Qing Dynasty, as the father of Eight-trigram Palm (Bagua Zhang). Many excellent

kungfu practitioner learned Eight-trigram Palm from Dong Haichuan, and they gradually established their own styles and exercising methods, so that the Eight-trigram Palm spread to form several branches of different styles.

尹氏八卦掌,代表人物尹福,尹福吸取董海川拳艺的精华,又采各拳门所长,创立了以冷掌技击见长的尹派八卦掌,其掌法特点是屈腿蹬泥,以自然步走转,步子小,趋于急行,横开斜进,拧翻走转,进退直接,多穿点,动作刚猛,以冷、弹、脆、快、硬见长;重腿法、步眼和腰身,出掌形似牛舌,故名“牛舌掌”。

Yin-style Eight-trigram Palm is represented by Yin Fu, who refined what he learned from Master Dong Haichuan, and also absorbed merits from other kungfu schools to establish his own “Yin” style, which features the bended leg postures, natural, small but quick walking steps, horizontal opening and diagonal-forward movement, twisting and flipping with walking and turning, directly forward and backward movements, forceful and sudden movements, etc. With the strongpoints of being cool, flexible, agile, quick, and forceful, this style of Eight-trigram Palm attaches more importance to the capabilities and skills of legs, stance and waist. Since the palm attacking actions in this style look like a bull's tongue, it also has the nickname of “Bull-tongue” Palm.

程氏八卦掌,主要代表人物程廷华,程廷华拜在董海川门下,深得八卦掌之精奥。程派八卦掌掌法特点是屈腿蹬泥,横开直入,拧翻走转,舒展稳健,劲力沉实,刚柔相济,螺旋力层出不穷,拧裹劲变化万千。程氏八卦掌以“龙形掌”为基本掌型,用摆扣步进行身形转换,动作舒展大方,其风格为大开大合,走转拧翻,行云流水,连绵不断,圈中有圈,层层不断。

Cheng-style Eight-trigram palm is mainly represented by Cheng Tinghua, who learned from Master Dong Haichuan and had very good command of Eight-