

Yang Style Taijiquan (108) 楊式太極拳(一百八)

Section I

1	Taijiquan Commencement <i>Grasp Sparrow's Tail</i> ²	<i>Taijiquan Qi Shi</i> <i>Lan Que Wei</i>	太極拳起式 攬雀尾
2	Left Ward-off ³	<i>Zuo Peng</i>	左棚
3	Right Ward-off ⁴	<i>You Peng</i>	右棚
4	Roll-back ⁵	<i>Lü</i>	擺
5	Press	<i>Ji</i>	擠
6	Push	<i>An</i>	按
7	Single Whip	<i>Dan Bian</i>	單鞭
8	Raise Hands, Step-up	<i>Ti Shou Shang Shi</i>	提手上式
9	White Crane Spreads its Wings	<i>Bai He Liang Chi</i>	白鶴亮翅
10	Brush Knee, Twist-step (left style)	<i>Lou Xi Ao Bu (zuo shi)</i>	摟膝拗步(左式)
11	Hand Plays the Guitar	<i>Shou Hui Pipa</i>	手揮琵琶
12	Brush Knee, Twist-step (left style)	<i>Lou Xi Ao Bu (zuo shi)</i>	摟膝拗步(左式)
13	Brush Knee, Twist-step (right style)	<i>Lou Xi Ao Bu (you shi)</i>	摟膝拗步(右式)
14	Brush Knee, Twist-step (left style)	<i>Lou Xi Ao Bu (zuo shi)</i>	摟膝拗步(左式)
15	Hand Plays the Guitar	<i>Shou Hui Pipa</i>	手揮琵琶
16	Brush Knee, Twist-step (left style)	<i>Lou Xi Ao Bu (zuo shi)</i>	摟膝拗步(左式)
17	Step-up, Deflect Downward, Parry & Punch	<i>Jin Bu Ban Lan Chui</i>	進步搬攔捶
18	Apparent Closure (& Counter with Push)	<i>Ru Feng Si Bi</i>	如封似閉
19	Cross Hands	<i>Shi Zi Shou</i>	十字手

Section II

	<i>Embrace Tiger, Return to Mountain</i> ⁶	<i>Bao Hu Gui Shan</i>	抱虎歸山
20	(Diagonal) Brush Knee, Twist-step (right style)	<i>Xie You Lou Xi Ao Bu</i>	斜左摟膝拗步
21	Ward-off, Roll-back, Press, Push	<i>Peng, Lü, Ji, An</i>	棚擺擠按
22	Fist Under Elbow ⁷	<i>Zhou Di Chui</i>	肘底捶
23	Step Back, Repulse like Monkey (right style)	<i>Dao Nian Hou (you shi)</i>	倒攆猴(右式)
24	Step Back, Repulse like Monkey (left style)	<i>Dao Nian Hou (zuo shi)</i>	倒攆猴(左式)
25	Step Back, Repulse like Monkey (right style)	<i>Dao Nian Hou (you shi)</i>	倒攆猴(右式)
26	Step Back, Repulse like Monkey (left style)	<i>Dao Nian Hou (zuo shi)</i>	倒攆猴(左式)
27	Step Back, Repulse like Monkey (right style)	<i>Dao Nian Hou (you shi)</i>	倒攆猴(右式)
28	Diagonal Flying	<i>Xie Fei Shi</i>	斜飛式
29	Raise Hands, Step-up	<i>Ti Shou Shang Shi</i>	提手上式
30	White Crane Spreads its Wings	<i>Bai He Liang Chi</i>	白鶴亮翅
31	Brush Knee, Twist-step (left style)	<i>Zuo Lou Xi Ao Bu</i>	摟膝拗步(左式)
32	Needle at Sea Bottom	<i>Hai Di Zhen</i>	海底針
33	Fan Through the Back	<i>Shan Tong Bei</i>	扇通背
34	Turn & Chop Opponent with Fist	<i>Zhuan Shen Pie Shen Chui</i>	轉身撇身捶
35	Step-up, Deflect Downward, Parry & Punch (Step-up) <i>Grasp the Sparrow's Tail</i>	<i>Jin Bu Ban Lan Chui</i> <i>Shang Bu Lan Que Wei</i>	進步搬攔捶 上步攬雀尾

36	Ward-off (left)	<i>Zuo Peng</i>	左棚
37	Ward-off (right), Roll-back, Press, Push	<i>Peng, Lü, Ji, An</i>	棚攪擠按
38	Single Whip	<i>Dan Bian</i>	單鞭
39	Cloud Hands (right & left 5x)	<i>Yun Shou (you/zuo shi)</i>	雲手(右左式五重複)
40	Single Whip	<i>Dan Bian</i>	單鞭
41	High Pat on Horse	<i>Gao Tan Ma</i>	高探馬
42	Parting Kick (right style)	<i>You Fen Jiao</i>	右分腳
43	Parting Kick (left style)	<i>Zuo Fen Jiao</i>	左分腳
44	Turn Body Kick with Sole (left style)	<i>Zhuan Shen Zuo Deng Jiao</i>	轉身左登腳
<i>Section IIa</i>			
45	Brush Knee, Twist-step (left style)	<i>Zuo Lou Xi Ao Bu</i>	擻膝拗步(左式)
46	Brush Knee, Twist-step (right style)	<i>You Lou Xi Ao Bu</i>	擻膝拗步(右式)
47	Step-up & Punch Down	<i>Jin Bu Zai Chui</i>	進步栽捶
48	Turn & Chop Opponent with Fist	<i>Zhuan Shen Pie Shen Chui</i>	轉身撇身捶
49	Step-up, Deflect Downward, Parry & Punch	<i>Jin Bu Ban Lan Chui</i>	進步搬攔捶
50	Rising Kick (right style)	<i>You Ti Jiao</i>	右踢腳
51	Hit Tiger (left style)	<i>Da Hu (zuo shi)</i>	打虎(左式)
52	Hit Tiger (right style)	<i>Da Hu (yuo shi)</i>	打虎(右式)
53	Rising Kick (right style)	<i>You Ti Jiao</i>	右踢腳
54	Double Winds Pierce Ears	<i>Shuang Feng Guan Er</i>	雙風貫耳
55	Rising Kick (left style)	<i>Zuo Ti Jiao</i>	左踢腳
56	Turn Body & Kick with Sole (right style)	<i>Zhuan Shen You Deng Jiao</i>	轉身登腳
57	Step-up, Deflect Downward, Parry & Punch	<i>Jin Bu Ban Lan Chui</i>	進步搬攔捶
58	Apparent Closure & Counter with Push	<i>Ru Feng Si Bi</i>	如封似閉
59	Cross Hands	<i>Shi Zi Shou</i>	十字手
Section III			
<i>Embrace Tiger, Return to Mountain</i>			
60	Diagonal Brush Knee (right style)	<i>Bao Hu Gui Shan</i>	抱虎歸山
61	Ward-off, Roll-back, Press, Push	<i>Xie You Lou Xi Ao Bu</i>	斜擻膝拗步(左式)
62	Diagonal Single Whip	<i>Peng, Lü, Ji, An</i>	棚攪擠按
63	Part the Wild Horse's Mane (right style)	<i>Xie Dan Bian</i>	斜單鞭
64	Part the Wild Horse's Mane (left style)	<i>Ye Ma Feng Zong (you shi)</i>	野馬分鬃(右式)
65	Part the Wild Horse's Mane (right style)	<i>Ye Ma Feng Zong (zuo shi)</i>	野馬分鬃(左式)
<i>Grasp the Sparrow's Tail</i>			
66	Ward-off Left (Shoulder-striking style)	<i>You Ye Ma Feng Zong</i>	野馬分鬃(右式)
67	Ward-off, Roll-back, Press, Push	<i>Lan Que Wei</i>	攬雀尾
68	Single Whip	<i>Zuo Peng (Kao shi)</i>	左棚 (靠式)
69	Fair Maiden Weaves at Shuttles (1- right style)	<i>Peng, Lü, Ji, An</i>	棚攪擠按
70	Fair Maiden Weaves at Shuttles (2- left style)	<i>Dan Bian</i>	單鞭
71	Fair Maiden Weaves at Shuttles (3- right style)	<i>Yu Nü Chuan Suo (yi-zuo shi)</i>	玉女穿梭(一右式)
72	Fair Maiden Weaves at Shuttles (4- left style)	<i>Yu Nü Chuan Suo (er-you shi)</i>	玉女穿梭(二左式)
73	Ward-off Left (Shoulder-striking style)	<i>Yu Nü Chuan Suo (san-zuo shi)</i>	玉女穿梭(三右式)
		<i>Yu Nü Chuan Suo (si-you shi)</i>	玉女穿梭(四左式)
		<i>Zuo Peng (Kao shi)</i>	左棚 (靠式)

	<i>Grasp the Sparrow's Tail</i>	<i>Lan Que Wei</i>	攬雀尾
74	Ward-off, Roll-back, Press, Push	<i>Peng, Lü, Ji, An</i>	棚攞擠按
75	Single Whip	<i>Dan Bian</i>	單鞭
76	Cloud Hands (right & left 5 times)	<i>Yun Shou (you/zuo shi)</i>	雲手(右左式)
77	Single Whip	<i>Dan Bian</i>	單鞭
78	Snake Creeps Down	<i>She Shen Xia Shi</i>	蛇身下勢
79	Golden Rooster Stands on One Leg (left style)	<i>Jin Ji Du Li (zuo shi)</i>	金雞獨立(左式)
80	Golden Rooster Stands on One Leg (right style)	<i>Jin Ji Du Li (you shi)</i>	金雞獨立(右式)
	<i>Section IIIa</i>		
81	Step Back, Repulse Monkey (left & right 5x)	<i>Dao Nian Hou (zuo you shi)</i>	倒攞猴(右左式)
82	Diagonal Flying	<i>Xie Fei Shi</i>	斜飛式
83	Raise Hands, Step-up	<i>Ti Shou Shang Shi</i>	提手上式
84	White Crane Spreads its Wings	<i>Bai He Liang Chi</i>	白鶴亮翅
85	Brush Knee, Twist-step (left style)	<i>Zuo Lou Xi Ao Bu</i>	擻膝拗步(左式)
86	Needle at Sea Bottom	<i>Hai Di Zhen</i>	海底針
87	Fan Through the Back	<i>Shan Tong Bei</i>	扇通背
88	White Snake Spits out Tongue	<i>Zhuan Shen Bai She Tu Xin</i>	轉身白蛇吐信
89	Twist Step, Deflect Downward, Parry & Punch (Step-up) <i>Grasp the Sparrow's Tail</i>	<i>Jin Bu Ban Lan Chui</i> <i>Shang Bu Lan Que Wei</i>	進步搬攞捶 上步攬雀尾
90	Ward-off, Roll-back, Press, Push	<i>Peng, Lü, Ji, An</i>	棚攞擠按
91	Single Whip	<i>Dan Bian</i>	單鞭
92	Cloud Hands (right & left 5x)	<i>Yun Shou (you/zuo shi)</i>	雲手(右左式)
93	Single Whip	<i>Dan Bian</i>	單鞭
94	High Pat on Horse	<i>Gao Tan Ma</i>	高探馬
95	Palm Thrust	<i>Shi Zi Zhang</i>	十子掌
96	Turn Body, Cross Legs, Kick with Sole	<i>Zhuan Shen Shi Zi Tui</i>	轉身十子腿
	<i>Section IIIb</i>		
97	Step-up, Punch to Groin (Step-up) <i>Grasp the Sparrow's Tail</i>	<i>Jin Bu Zhi Dang Chui</i> <i>Shang Bu Lan Que Wei</i>	進步指襠捶 上步攬雀尾
98	Ward-off (Step-up), Roll-back, Press, Push	<i>Shang Bu Peng, Lü, Ji, An</i>	上步棚攞擠按
99	Single Whip	<i>Dan Bian</i>	單鞭
100	Snake Creeps Down	<i>She Shen Xia Shi</i>	蛇身下勢
101	Step-up, Form Seven Stars	<i>Shang Bu Qi Xing</i>	上步七星
102	(Small Kick) Retreat to Ride the Tiger	<i>Tui Bu Kua Hu</i>	退步跨虎
103	Turn Body to Sweep the Lotus	<i>Zhuan Shen Bai Lian Tui</i>	轉身擺蓮腿
104	Bend Bow, Shoot Tiger	<i>Wan Gong She Hu</i>	彎弓射虎
105	Step-up, Deflect Downward, Parry & Punch	<i>Jin Bu Ban Lan Chui</i>	進步搬攞捶
106	Apparent Closure & Counter with Push	<i>Ru Feng Si Bi</i>	如封似閉
107	Cross Hands	<i>Shi Zhi Shou</i>	十子手
108	Conclusion of Taiji (Return to Origin)	<i>He Taiji quan (Huan Yuan)</i>	合太極(還源)

¹ As taught by Sam Masich (馬希奇). The one hundred and eight movement count is one of many ways of tallying the movements of this form. Reckoning depends on such factors as: 1) individual teachers' preferences for number of repetitions in grouped movements (eg. 'Wave Hands Like Clouds', 3x or 5x). 2) whether or not such grouped movements are counted individually (eg. 'Wave Hands Like Clouds-5x', as a single count or as five counts) 3) whether or not grouped movements are counted the same way in subsequent repetitions (eg. 'Wave Hands Like Clouds-5x', as five counts the *first time* it appears and then as a single count thereafter). As well there is much variety in the counting of 'Commencing' and 'Closing' of the form, with some describing 'Opening Stance' as well as 'Opening Form', and 'Closing Form' as well as 'Return to Origin' individually or in various permutations. Typically these factors are all open to interpretation and, while there is not much consistency in this matter from school to school, neither is there any real discord as to which way is best. Here are some examples of the different counts for the Yang Style Taijiquan long form by various teachers and authors. 81 (Tseng Ju-Pai); 82 (Douglas Lee); 85 (Fu Zhongwen); 88 (Li Tianji); 89 (Wen-Shan Huang); 103 (Yang Zhenduo); 105 (Jou Tsung Hwa); 105 (Lee Shu Pak); 108 (Chen Yenlin); 108 (Chung Yun Man); 108 (Dr. Yang Jwing Ming); 108 (Moy Lin Shin); 124 (Yang Shouzhong); 150 (T.T. Liang). Confusing? Remember that these are all ways of counting the same movements. While this may seem a needlessly frustrating and arbitrary topic remember that the essence is in the skill not the counting!

Technically there are around 35-40 actual individual postures in the form. Again there is some difference as to what these comprise as some teachers will count 'Opening' and 'Closing'. Differences in whether or not to list *similar type movements* such as 'Kick With Sole' and 'Rising Kick'; 'Turn to Chop Opponent With Fist' and 'White Snake Spits Out Tongue', or 'Punch Down' and 'Punch to Groin' can affect the basic tally. So can counting left and right-style variations (which brings the number between 50-55). The most popular view on this is Zheng Manqing's (Ch'eng Man-ching) who counted 37 postures. Here are the basic 37 listed in the order they first appear in the long form:

1) Ward-off; 2) Roll-back; 3) Press; 4) Push; 5) Single Whip; 6) Raise Hands, Step-up; 7) White Crane Spreads Its Wings; 8) Brush Knee, Twist-step; 9) Hand Plays the Guitar; 10) Step-up, Deflect Downward, Parry & Punch; 11) Apparent Closure (& Counter with Push); 12) Cross Hands; 13) Fist Under Elbow; 14) Step Back, Repulse like Monkey; 15) Diagonal Flying; 16) Needle at Sea Bottom; 17) Fan Through the Back; 18) Turn & Chop Opponent with Fist; 19) Wave Hands Like Clouds; 20) High Pat on Horse; 21) Parting Kick; 22) Kick with Sole; 23) Punch Down; 24) Rising Kick; 25) Hit Tiger; 26) Double Winds Pierce Ears; 27) Part the Wild Horse's Mane; 28) Fair Maiden Weaves at Shuttles; 29) Snake Creeps Down; 30) Golden Rooster Stands on One Leg; 31) White Snake Puts Out Tongue; 32) Palm Thrust; 33) Step-up, Punch to Groin; 34) Step-up, Form Seven Stars; 35) Retreat to Ride the Tiger; 36) Turn to Sweep the Lotus; 37) Bend Bow, Shoot Tiger.

² Sorting out the various methods of listing and counting 'Grasp Bird's Tail' employed by Yang Style Taijiquan teachers can be a complicated task, again, since some will count one way and others another way. The term 'Grasp Bird's Tail' is often used synonymously with 'Ward-off' (Peng). The posture is often visualized as if the round, outstretched arm could act as a perch for a bird possessed of long tail feathers which are stroked or held gently by the lower support hand. Some will name the first 'hold the ball' style movement in the form, 'Grasp Bird's Tail right', and the following *left style* 'Ward-off', 'Grasp Bird's Tail left'. This is then generally followed by 'Ward-off (right style), Roll-back, Press and Push' as separate movements. Others will use the term 'Grasp Bird's Tail' to describe the entire sequence of 'Ward-off (right style), Roll-back, Press, Push'. Some authors avoid the use of the term 'Grasp Bird's Tail' entirely. These variances account for much of the difference in the overall count of the form. Here are two examples. *Grasp Bird's Tail left; Grasp Bird's Tail right; Ward-off; Roll-back; Press; Push*, for a total of six counted movements or *Grasp Bird's Tail (Ward-off, Roll-back, Press, Push)* for a total of one counted movement. As well a full four count for *Ward-off, Roll-back, Press, Push* is often given for its first occurrence in the form but in subsequent reappearances the four movements will only be counted once. Then again other teachers will count these movement in full each time. In this list there is no count given to 'Grasp Bird's Tail' though it will be used to designate the sequence of *Ward-off* (left & right), *Roll-back, Press, Push*. These are counted independently at the outset and then in a single count in later repetitions.

³ The commonly used translation, 'Ward-off' can lead to a somewhat inadequate interpretation of the Chinese word 'Peng' 棚. This spelling shape for Peng, was created specifically for Taijiquan and is not found in Chinese dictionaries. It bears similarity to 'Peng' (棚) which means 'canopy', 'shack' or 'shed' (implying the warding off of elements), and the two are pronounced identically. Taijiquan's Peng also implies other words pronounced the same or similarly, with meanings such as 'expand' and 'swell' (膨), and 'tent' or 'sail' (篷). The notion of Peng as a rounded, arcing hand shape is related to Peng's early origins in naming a fabulous, mythical bird (鹏). This connotes winglike, embracing arms (捧). Peng is also an onomatopoeic word, (the meaning of the word being like its sound). The words 'Bump' or 'Bang' are examples of onomatopoea in English. In fact, in Chinese 'Bump' (碰) and 'Bang' (砰) are both pronounced Peng, as is the word for the sound of the heart beating (怦). Peng in Taijiquan possesses all of these linguistic influences and is indicative of the many ways in which Taijiquan terminology employs word play to convey ineffable meanings. These subtleties are impossible to convey in English with single word terms. As mentioned, Peng as used in Taijiquan, is a unique term. Notice that each of these ways of looking at the word enhance the notion of some sort of structure that naturally billows outward from its place of rest. Although 'warding off' is one possible effect of Peng, this is somewhat little like translating the word 'wind' as 'blow' or 'buffet'. In English the term 'Ward-off' has been used to describe Peng, both as a posture and as an force-energy (劲) for about fifty years. Due to this tradition, and the difficulty in finding any substantially better term, the best translation for the term Peng probably remains 'Ward-off'. The term Ward-off must be understood then, in the twin contexts of Taijiquan's unique language and function.

⁴ The force-energies (劲) of the left and right styles of 'Ward-off' differ significantly. The left method is lateral in its orientation and expression, while the right style is directed squarely, forward along the medial line. 'You Peng' can therefore refer to this quality even if the right arm is being used, eg. a right handed 'Ward-off' with 'You Peng' energy.

⁵ 'Lü' 擻, like 'Peng', is an exclusively Taiji term not found in any Chinese dictionaries. It is comprised of the character for 'hand' as well as the character Lü (履, same pronunciation), which means 'treading' (as if on dangerous ground). Lü (履) is also one of the 64 hexagrams of the *Yijing* (䷗) which implies cautious procedure. *Fu*' (復), the hexagram for 'Return' (䷗) is also found within.

Another Lü with very similar pronunciation means to 'stroke' (as one would a beard) also to 'draw or smooth out with the fingers'. Notice the great similarities between this character (捋) and 'Cai' (採), 'Pluck' or 'Pull-down', the first of the four-corner energies which derives directly from Lü! Another loosely homonic and possibly relevant word is 'Lu' (碌), meaning 'Roll'. If we consider these together we see another ingenious example of Taijiquan word development by the early authors. Lü could thus be thought of as the 'hand energy which cautiously draws back' or, 'return by stroking' or, 'rolling back'.

Note: In *pinyin* romanization the unlauted ü in Lü changes the usual 'oo' sound of 'u' to a quick 'ooie' sound something like the French word 'oui'.

⁶ 'Embrace Tiger Return to Mountain' occurs at the beginning of both the second and third large sections. It is much like 'Grasp Bird's Tail' in several ways. Firstly, it is often used to describe a sequence of movements rather than a specific posture. However, when *Embrace Tiger* is used to describe a specific posture it is one that already possesses another name and is thus subject of the same type of confusion in listing and counting as *Grasp Bird's Tail/Ward-off*. *Embrace Tiger Return to Mountain* is often taken for the previous posture 'Cross Hands', a gesture which well lends itself to the image of 'carrying a tiger'. Further, *Embrace Tiger*, as a sequence, also possesses the *Ward-off*, *Roll-back*, *Press*, *Push* theme. Some authors simply name the *Cross Hands* posture *Embrace Tiger Return to Mountain* furthering the confusion. Here we will treat the matter as we did with *Grasp Bird's Tail*, naming the sequence but allotting no number to the term.

⁷ In some older publications this part of the long Yang form list the name for the posture 'Single Whip'. Some versions of the routine include an actual (diagonal) *Single Whip* here but most tend to have just a transition (much like shift from 'An' to *Single Whip*) which moves directly into 'Fist Under Elbow'.