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NanPai TaiJi

南派太极

Shen Zhengyu

NánPài TàiJí

南派　太极

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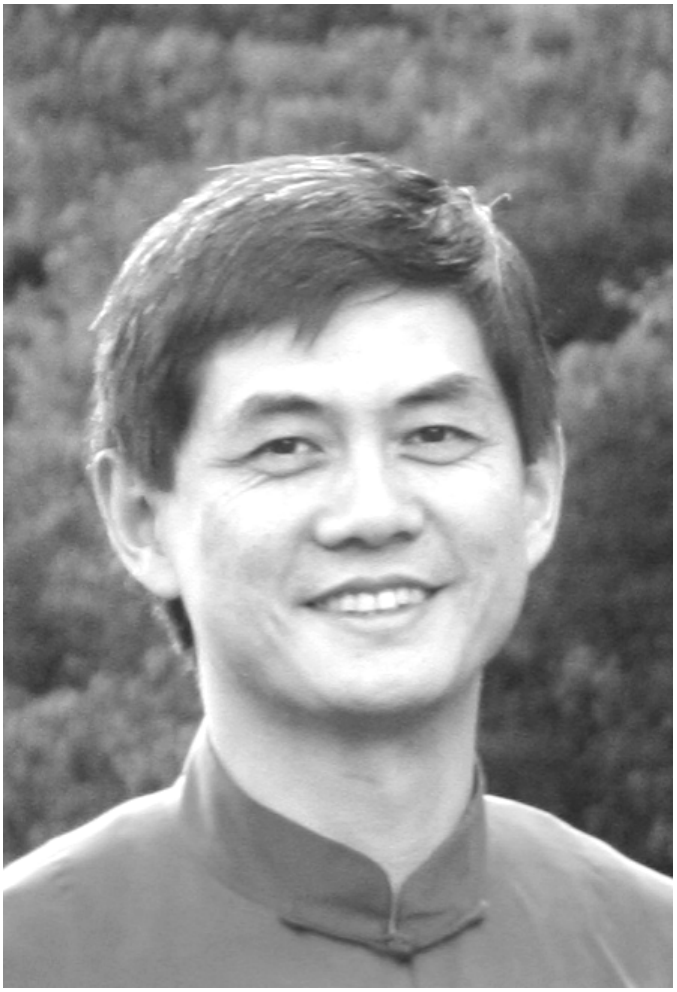
Copyright © Xia Tingyao 夏庭耀

dedicated to my grandfather
Xia Zixin 夏自新 (1902 - 1978)

Shen Zhengyu

Dr. Shen Hongxun 沈洪训 (1939 - 2011)
"Taiji is more than just a name."



Shen Zhengyu 沈征宇 (1965)

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Foreword

Dr. Shen Hongxun often played with the idea to rework and reissue his book Taiji37 Nanpai Taijiquan. But he was never completely satisfied with the result.
I have reworked his preparatory notes and supplemented them with my own experiences and insights.

At the end of the 19th century, various styles taijiquan developed in China. The southern style analyzed standing positions and movements from nature and the daily agrarian life and connected them in a spontaneous way to a taijiquan performance. The northern styles defined and imposed very strict taijiquan forms. Principles and key phrases were defined. At the same time, the focus shifted from martial combat training to promoting health.

Fixed-defined consecutive positions and transitions, the form, are a tool. The short NánPài TàiJí taijiquan form consists of a thirty-seven movements.

Intention and mental strength give direction to the execution. The inner energetic movements, whether or not spontaneously induced, are very personal. Individual evolution and level therefore make every performance of the form a unique event.

Whatever form or style you practice, you are always looking for the development of taiji forces. You will learn to apply them in 'the three arts': physical arts, healing arts, martial arts.

The true knowledge transfer takes place from mouth to ear and the direct information transmission between master and pupil. Doing and experiencing physically is the touchstone. Attending a course and maintaining practice are highly recommended. "When the student is ready, the Master appears". You do not learn taijiquan from a book, but as this old proverb suggests, it begins with the search for a good teacher. Taiji means unlimited development; both of the practitioner and of the system. This book about taiji is therefore only a reminder, a snapshot, a possible starting point or a reference work for further deepening and evolution; no end point.

I would like to express my gratitude to all the people who contributed to the realization of this book. In particular, I thank my uncle Xia Tingyao for his NánPài TàiJí calligraphy.

Shen Zhengyu, Edegem 21 April 2018

Introduction

Jef Smits

"I'm going to do taiji."
Usually this means you spend a few hours a week going to a place where someone gives "taiji". But what does that mean? What happens then? How does that develop?

Most people come into contact with taijiquan from a physical perspective. Their body is no longer functioning optimally. They follow the advice of a friend, physiotherapist or doctor and seek refuge and salvation in a movement methodology. A correct posture, standing exercises and a series of movements are taught with emphasis on relaxation of muscles combined with supple stretching of tendons. In addition to the many other movement methods - whether or not Western - taiji is undeniably beneficial for the body: a.o. improvement of suppleness and balance, reduction of back and neck complaints, better breathing and blood flow, improvement of digestion, improvement of vitality and quality of life. Especially on the physical-energetic level, practicing taijiquan has a direct applicability. The achievements can be applied to all physical activities: lifting, ironing, vacuuming, sitting, lying down, standing up, writing, dancing, playing sports, making music, working, etc. Any physical exercise can be carried out in a taijiquan manner.

The energetic approach follows logically from the physical perspective or can be found in the already energetically interested person. An energetic approach to the body is provided. Energetic concepts take effect and develop. The movement from the dantians, the expansion of the energy body, the opening of channels, meridians and energetic gates,

2
Thirty seven positions
太极南派　三十七势

When you observe a queue of standing waiting people, you find many ways of standing. A good standing position gives you the stability and strength to position for a long time and the ability to change quickly and efficiently to a different position.

The Chinese word Bù (步) means a standing position as well as the stepping movements between the starting position and the final position. The use of standing positions (ZhanZhuang 站桩), induced spontaneous movements and purposefully initiated movements in developing taiji forces were an essential part of the traditional and usually very secret family training programs. This technique was developed in the southern taijiquanschool (NanPai 南派) and was later integrated into the northern taijiquanschool (BeiPai 北派).

Moving from a given standing position is caused by the combination of optimal muscle relaxation and focused intention. The moving force arises from the activated dantians (丹田) and is a complete reaction of body and mind on that what is. The internal happening emerges in the external movement. This reaction leads to another position, which initiates in turn a new movement in turn. This creates an undefined form. By controlling and directing the energyforce, taiji forces (TàijíJìn太极劲) are developed.

Thirty-seven basic positions, based on the five stepdirections and the eight basic postures (Taiji 13), determine the study material and are also called Taiji37, SimingPai or Taiji NanPai.

When positions and movements are practiced in this way, they open different energy channels and activate qi circulations. This has a beneficial effect on the physical, emotional and mental health.

From the standing position you 'sink' into the ground and make contact with the upward earth force; the dantians are activated and you develop energyforce. Within the movement you learn to control, focus and dose (using the right amount) the energyforce. A force is deployed effectively and efficiently and the movement obtains the appropriate effect when this is done at the right time, in the right place and dosed precisely.

A standing position is a snapshot within a progressing movement. A movement is a succession of positions. The positions are studied from the dynamic of a movement. Some positions and movements are performed both left and right. Some movements are difficult to reduce to a standing position.

The essence of NánPài TàiJí is expressed in the famous poem 'The Song of the True Meaning' (Zhen Yi Lun 真義論), a poem that was close to the heart of my father Dr Shen Hongxun. It evokes an overwhelming image of complete surrendering and merging into nature, without form, transparent and empty, standing in life.

Zhēn Yì Lún

真義論

無形無象
虎吼猿鳴

全體透空
水清河靜

應物自然
翻江播海

西山懸磬
盡性立命

Invisible, with no form,
the whole body transparent and empty.
Give yourself to nature as a huge rock,
suspending in mid-air on the western mountain does.
Like a roaring tiger, a hooting monkey, clear water, a quiet river.
Overturning river and seas.
Turn yourself around and position in a new life.

source: Taiji 37 NanPai Taijiquan page 7 Dr. Shen Hongxun June 2000
presumed author: Song Shiming - The Poem of SimingPai Taiji

2.1 Names

Body position / Body movement		Stance
WúJí ZhànZhuāng	WuJi Standing position	Xiǎo MǎBù
TàiJí ZhànZhuāng	Taiji Standing position	Xiǎo MǎBù
LǎnZhāYī Péng	Expand / Ward off	Xiǎo GōngBù
LǎnZhāYī Lǚ A	Reach far	Xiǎo GōngBù
LǎnZhāYī Lǚ B	Push into the ground	ZhōngDìngBù
LǎnZhāYī Lǚ C	Pull back	ZuòBù
LǎnZhāYī Jí	Wring	Xiǎo GōngBù
LǎnZhāYī Àn A	Push the mountain	Xiǎo GōngBù
LǎnZhāYī Àn B	Push the mountain	Xiǎo GōngBù
DānBiān	Single whip	Dà GōngBù
TíShǒu A	Lift the hand	ChèBù
TíShǒu B	Chop downwards	ChèBù
BáiHè LiángChì	Spread the wings like a white crane	XiānRénBù
LōuXī ÀoBù (R+L)	Brush the knee	Xiǎo GōngBù
HǎiDǐ ZhēnZhū	Pick up a precious pearl from the bottom of the sea	ZhōngDìngBù
Shān Tōng Bèi	Lightning through the back	Dà GōngBù
PīShēn Chuí	Chopping downwards with the back of the fist	ChèBù
BānLán Chuí A	Twist the arm	YuYiBu
BānLán Chuí B	Lock the elbow	YuYiBu
BānLán Chuí C	Punch with the fist	Xiǎo GōngBù
Fēn Jiǎo (R+L)	Kick sideways	DúLìBù
Dèng Jiǎo (R+L)	Kick forwards	DúLìBù
Zāi Chuí	Punch downwards	Xiǎo GōngBù
JīnJī DúLì (R+L)	Position on one leg like a golden rooster	DúLìBù
DàoNiǎn Hóu A (R+L)	Position on one leg	DúLìBù
DàoNiǎn Hóu B (R+L)	Squash the monkey's nose	DúLìBù
DàoNiǎn Hóu C (R+L)	Step back	ZuòBù
YěMǎ FēnZhōng / XíeFēi (R+L)	Shuffle the mane like a wild horse / Fly slanted	Dà GōngBù
Yún Shǒu A (R+L)	Wave the hands like clouds / Lifting	Dà MǎBù BìngBù
Yún Shǒu B (R+L)	Wave the hands like clouds / Bowing	BìngBù Dà MǎBù

Body position / Body movement		Stance
BàoHǔ GuīShān A	Grab the tiger	Dà MǎBù
BàoHǔ GuīShān B	Throw the tiger to the mountain	Xiǎo GōngBù
YùNǚ ChuānSuō (R+L)	Handle the shuttle as the The Jade Lady	Xiǎo MǎBù YùNǚBù
ZhǐDāng Chuí	Ward off and punch to the crotch	Xiǎo GōngBù
BǎiLián Tuǐ A	Move arms and legs like a waving lotus	DúLìBù
BǎiLián Tuǐ B	Reach far	DúLìBù
BǎiLián Tuǐ C	Kick sideways	DúLìBù
WānGōng ShèHǔ	Draw the bow an shoot the tiger	ZhōngDìngBù
TuìBù KuàHǔ	Step on the back of the tiger	XiānRénBù
ShǒuHuī PíPá A	Play the Chinese lute / Break the arm	ChèBù
ShǒuHuī PíPá B	Play the Chinese lute / Punch into the neck	ChèBù
Xià Shì	Dive downwards for a prey like a snake	PūBù
QīXīng Chuí	Scissor arms	XiānRénBù
Gāo TànMǎ	Observe as a spy	XiānRénBù
ChuānZhuāng	Run between the tree stumps	Xiǎo GōngBù
Dǎ Hǔ (R+L)	Hit the tiger	Dà GōngBù
ShuāngFēng GuànĚr	Punch the temples	Dà GōngBù
ZhǒuDǐ Chuí	Punch from under the elbow	XiānRénBù
RúFēng SìBì A	Protect the body	ZhōngDìngBù
RúFēng SìBì B	Protect the body	Xiǎo GōngBù
ShíZì Shǒu A	Reach deep into the ground	Dà MǎBù
ShíZì Shǒu B	Uproot a tree	Dà MǎBù
ShíZì Shǒu C	Cross the arms	Dà MǎBù
Hé TàiJí	Gathering qi and end	Xiǎo MǎBù

2.2 Description

By analyzing and describing a position or movement in detail, there is a danger that the unity will be lost. The unraveling of a harmonious whole into movements of certain bodyparts makes a movement or posture unnecessarily complicated. Moreover, the body constitution and the associated perception are different for everyone. All this makes it difficult to find a description that applies to everyone. Only by practicing and continuously searching, you can learn to feel and experience the essence.

You can practice each posture as a standing exercise. The emphasis is then on good contact with the earth, the development of strong legs and the development of an induced spontaneous movement.

The correct standing position, the reverse abdominal breathing, the foot positions, leg positions and hand positions are discussed in detail in chapter 3.

2.2.1
WuJi Standing position
WúJí ZhànZhuāng 无极站桩

Legs and feet

Xiǎo MǎBù / Small horse riding position

Take the correct standing position. Sink in a spiralling way in the legs and lead the weight to the ground through the feet. Open all the joints of the legs and feet. Knees and leg muscles are relaxed and the groins are retracted. Divide the body weight and the energyforce evenly across the legs.

Body

The torso and the head are in balance above the supporting surface of the feet. Keep the back straight without building up tension. The head is slightly bent backwards with a slightly retracted chin. Do not build up any tension in the neck.

Relax the chest at the diaphragm. Let the sacrum lower down in a natural way. However, be careful not to tilt the pelvis actively.

Arms and hands

The arms and open hands hang in a natural way alongside to the body. The palms are open in a natural way.

Eyes

Relax the eyelids as much as possible. The fully relaxed eyelids close almost automatically. Relax the area above the eyebrows.

Intention

Imagine that you are facing the sun with closed eyes. The sun warms your body.

Go in search for the state of consciousness between being awake and sleeping. Experience the moment of just waking up.

2.2.23
Handle the shuttle as the Jade Lady
YùNǚ ChuānSuō 玉女穿梭

Legs and feet

Xiǎo MǎBù / Small horse riding position

Take the correct standing position. Stretch the legs more than usual but don't lock the knees.

YùNǚBù / Jade Vrouw position

Take the correct standing position. Turn the right foot 80° outward and step out very small with the left leg.

Sink in a spiralling way in the legs and lead the weight to the ground through the feet. Open all the joints of the legs and feet. Divide the energyforce evenly across the legs. The feet are a half to one-foot length apart.

Body

Turn the body spiralling to the left (the direction of the front leg). The body weight is almost evenly distributed on both feet. Do not lower to deeply within this position. Let the sacrum lower down in a natural way. Let the upward earth force go on a spiral way through the back to the hands.

Arms and hands

Lift the open left hand above the head and direct the sitting left palm upwards slightly diagonal sideways. Push with the sitting open right hand backwards to the left, slightly sideways upwards, the fingertips upwards.

Eyes

Look under the left arm diagonal upwards.

Intention

Imagine that you fends off an attack from an opponent with the left arm and simultaneously you push him backwards upwards away with the hypothenar eminence of the right hand.

2.2.29
Dive downwards for a prey like a snake
Xià Shì 下势

Legs and feet

PūBù / Low sitting position

Take the correct standing position. Turn the right foot 80° outward and step out as far as possible with the left leg without locking the knee. Bend the right leg completely so you almost sit on the right heel. Turn both knees a little inwards on a natural way. Open all the joints of legs and feet. Divide the energyforce evenly across the legs.

Body

Bend down from the groin slightly forward with a snakelike slightly zigzag movement of the hips. The pelvis can be turned slightly sideways. The body weight is almost entirely on the bended right leg.

Arms and hands

Stretch both arms as far as possible without locking the elbows. The left hand is above the left foot. Direct the open left palm to the right. The left hand and fingers follow in a natural way the line of the forearm. Bring the hooked right hand up to even higher than the head. Both arms are counterbalancing each other and are somewhat in line.

Eyes

Look far away deep into the ground.

Intention

Imagine that you dive downwards for a prey like a snake with open mouth.

Imagine that you, the attention diagonally upwards to the lower abdomen of an opponent, can slide easily to the left leg and come up.

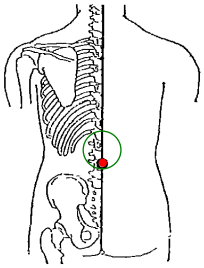
3
Hands and Feet

As you perform the taijiquanform, the hands, the feet, the arms, the legs, the body and the head take on different postures.

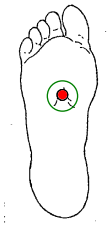
The adoption of the correct body positions is necessary. By relaxing the large skeletal muscles it becomes possible to open the joints. In this way the energyforce can flow freely and binqi can be removed. The hand and foot postures are important to really push the energyforce and binqi through the hands and feet and to guide them as far as possible out of the body. This is part of the self-healing functions of the body. Energyforce can be developed for use in daily activities, for the treatment of energy disorders within yourself and even in others or in the practice of the martial arts.

3.1 Body position

3.1.1 The correct standing position



a) Put the feet parallel to shoulder width. The position of the feet is connected to the tendon and muscles structures of the lower back (thoracolumbar fascia), which in turn influences the passage of the upward earth force through the Life Gate (MingMen DM4) in the lower back. When the feet are standing inward, the fascia opens sideways and the passage of the upward earth power is too violent. Spontaneous movements become too strong and giving a direction to the energyforce becomes difficult. When the feet are standing outward, the fascia closes more making the flow of the upward earth force difficult. The position of the thoracolumbar fascia and the passage of the upward earth force through the Life Gate are optimal when the feet are pointing straight forwards.



b) Bring the body weight just behind YongQuan. Relax the calves and thigh muscles without loss of posture. Do not lock the knees. The legs are very slightly bent. The bones carry the body weight. Tension on muscles and tendons and the blocking of the joints makes it difficult to contact the upward force of the earth. The centre of gravity coincides with the lower dantian.

c) If necessary, change the pelvic position so that the tailbone supports the back. Relax the muscles of the lower abdomen as much as possible. Let the groin fall inwardly without pulling the lower back or tilting the pelvis forward. Let the sacrum sink in a natural way.

d) Smile so the sternum lowers a little. Toot high qi can flow to the lower dantian. The forehead and the chest can relax. Relax the shoulders. The arms are just hanging next to the body. The palms are open. The fingers are long without tension in the muscles. Gently stretch and extend the neck. Avoid the occurrence of muscle tension in the neck. Stretch and extend the back. The eyes are open. The look is far and wide.

e) Too much emphasis on the downward movement leads to a rigid inner structure. The internal movement decreases. This can lead to a lowering of the intestines, which impede its normal function. To get a balance between the sinking and rising forces, you can perform this exercise as if standing straight in a narrow boat on turbulent water. You are deeply connected to the earth and yet you are able to move very smoothly and supple if necessary. Long-lasting immobile stress can severely damage the knees. You can move the pressure on the cartilage in the knee joints by continuously making very little circular movements with the knees.

4
A short form

NánPài TàiJíQuán 南派太极拳

As a gift and encore for his students, Dr. Shen Hongxun developed a short taijiquan form in which the knowledge and principles of the NanPai Taiji 37 Positions were incorporated and processed.

4.4 Diagram

			WúJí ZhànZhuāng 无极站桩 [wuji stance] [wuji staande houding] [position wuji] 1bis				
			Hé TàiJí 合太极 [collect qi] [verzamel qi] [ramasser le qi] 38				
			ShíZì Shǒu 十字手 [cross the arms] [kruis de armen] [croiser les mains] 37				
			RúFēng SìBì 如封似闭 [protect the front of the body] [bescherm het lichaam] [proteger le corps] 36	ZhǒuDǐ Chuí 肘底捶 [punch from under the elbow] [stoot van onder de elleboog] [coup de poing sous le coude] 35	ShuāngFēng GuànĚr 双风灌耳 [punch the temples] [sla de slapen] [coup de poing aux tempes] 34	Dǎ Hǔ 打虎 [hit the tiger L-R] [sla de tijger L-R] [frapper le tigre G-D] 33	Dèng Jiǎo 蹬脚 [kick forward] [trap voorwaarts] [frapper avec le talon] 16bis
BǎiLián Tuǐ 摆莲腿 [lotus waving] [beweeg als een wiegende lotus] [balayer le lotus] 25	WānGōng ShèHǔ 弯弓射虎 [shoot the tiger with a bow] [span de boog en schiet de tijger] [bander l'arc et tirer sur le tigre] 26	TuìBù KuàHǔ 跨虎 [sitting on the back of the tiger] [stap op de rug van de tijger] [chevaucher le tigre] 27	ShǒuHuí PíPá 手挥琵琶 [play the lute] [speel de luit] [jouer du pipá] 28	Xià Shì 下势 [snake catching its pray] [duik naar een prooi zoals een slang] [le serpent descend vers sa proie] 29	QīXīng Chuí 七星锤 [scissor arms] [stap op de Grote Beer / schaar de armen] [former les 7 étoiles] 30	Gāo TànMǎ 高探马 [spy on the hill] [neem waar zoals een verkenner] [l'espion sur la colline] 31	ChuānZhuāng 穿桩 [running between the tree stumps] [loop tussen de boomstammen] [traverser les piliers] 32
ZhíDāng Chuí 指裆锤 [punch to the crotch] [weer af en stoot naar de onderbuik] [coup de poing au bas-ventre] 24	YùNǚ ChuānSuō 玉女穿梭 [the jade lady weaving] [hanteer de schietspoel zoals de Jade vrouw L-R-L-R] [la dame de jade lance la navette G-D-G-D] 23	BàoHǔ GuīShān 抱虎归山 [grab the tiger and throw him to the mountain] [pak de tijger en gooi hem naar de berg] [prendre le tigre et le jeter vers la montagne] 22	Yún Shǒu 云手 [wave the hands like clouds] [wuif de handen als wolken] [bouger les mains comme des nuages] 21	YěMǎ FēnZhǒng / XiéFēi 野马分鬃 / 斜飞 [wild horse ruffling his mane] [schud de manen zoals een wild paard / vlieg schuin] [séparer la crinière du cheval sauvage / vol oblique] 20	DàoNiān Hóu 倒撵猴 [squash the nose of the monkey] [plet de neus van de aap] [repousser le singe] 19		
			Dèng Jiǎo 蹬脚 [kick forward] [trap voorwaarts] [coup de pied frontal] 16	Zāi Chuí 栽锤 [punch down as if planting something] [stoot naar omlaag] [coup de poing vers le bas] 17	JīnJī DúLì 金鸡独立 [golden rooster stands on one leg L-R] [sta op één been zoals een gouden haan L-R] [le coq d'or sur une patte G-D] 18		
			Fēn Jiǎo 分脚 [kick to the side R-L] [trap schuin zijwaarts R-L] [coup de pied D-G] 15	BānLán Chuí 搬拦锤 [wring, block and punch] [wring, blokkeer en stoot] [la concubine impériale] 14	PīShēn Chuí 撇身捶 [chopping down with the fist] [sla neerwaarts met vuist] [coup de poing retourné] 13		
				HǎiDǐ ZhēnZhū 海底珍珠 [pick up a precious pearl from the bottom of the sea] [haal een waardevolle parel op van de zeebodem] [chercher une perle précieuse au fond de la mer] 11	Shān Tōng Bèi 扇通背 [lightning through the back] [bliksem door rug] [l'éclair au milieu du dos] 12		
				LǒuXī ÀoBù 搂膝拗步 [brush the knee L-R-L] [veeg de knie L-R-L] [brosser le genou G-D-G] 10	BáiHè LiángChì 白鹤凉翅 [white crane spreads his wings] [spreid de vleugels zoals een kraanvogel] [la grue blanche déploie ses ailes] 9	Tí Shǒu 提手 [lift the hand] [hak omhoog/omlaag] [lever les mains] 8	DānBiān 单鞭 [single whip] [enkele zweep] [simple fouet] 7
			TàiJí ZhànZhuāng 太極站桩 [taiji stance] [taiji staande houding] [position taiji] 2 2+ 2++	LǎnZhāYī Péng 揽扎衣掤 [stretch and expand / ward off] [dein uit / weer af] [parer] 3	LǎnZhāYī Lu 揽扎衣履 [pull back] [trek terug] [tirer en arrière] 4	LǎnZhāYī Jǐ 揽扎衣挤 [wringing] [wring] [presser] 5	LǎnZhāYī Àn 揽扎衣按 [pushing the mountain] [duw] [pousser] 6
			WúJí ZhànZhuāng 无极站桩 [wuji stance] [wuji staande houding] [position wuji] 1				

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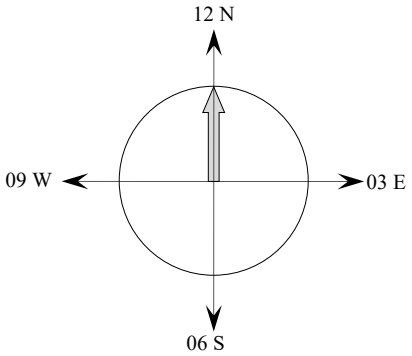
4.5 Description

4.5.1
WuJi Standing position
WúJí ZhànZhuāng 无极站桩



Transition

The taijiquan form starts towards [12:00 N].

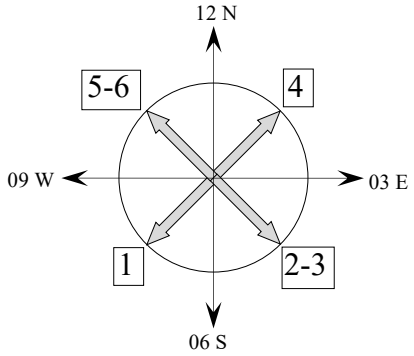
Martial applications
From daily life you take this position very consciously from. You come into the here and now. The body makes contact with the cosmos. There is yet no any differentiation in experience of force, as if the creation of yin and yang had not yet taken place.

Healing effects
The WuJi Standing position is a way to develop your sensitivity for approaching people. Your senses function together in perceiving the environment around you. You become very alert and observing without interpreting or interfering. The mere observation without the intervention of analytical thinking creates a possibility for a complete spontaneous reaction of the body to that what is observed. If you want to use the force of the opponent, it is necessary to feel this force. This feeling is done by the ability of listening (Tinjin); not only listening with your ears but with all your senses.
In this position, the sympathetic and parasympathetic nervous system are balanced, resulting in a deep relaxation of the body.

WúJí is the mother of TàiJí.

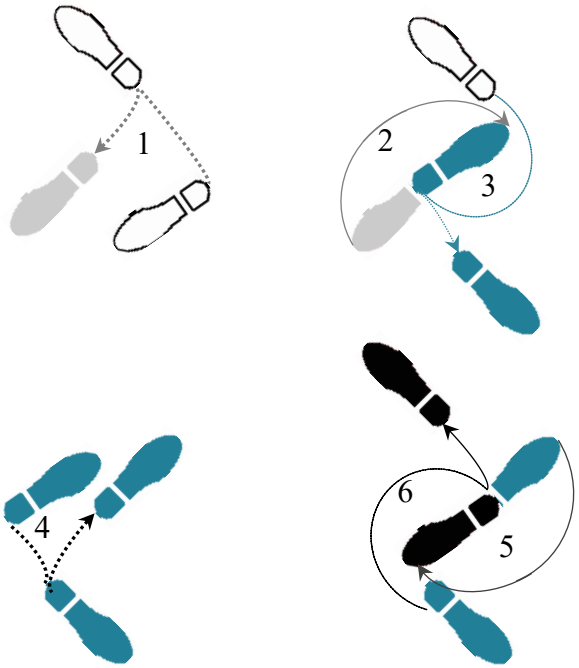
Wú	无 / 無	The Nothingness-not-lack
Jí	极	extreme-the highest-utmost
ZhànZhuāng	站桩	standing on poles

4.5.23
Handle the shuttle as the Jade Lady
YùNǔ ChuānSuō 玉女穿梭



Transition

1) Bring the body weight completely to the right foot. Step out small with the left leg [07:30 SW]. Peform the movement to the left.
2) Bring the body weight to the right foot. Turn de left foot on the heel as fas as possible inwards [02:00 NE].
3) Bring the body weight completely to the left foot. Turn the body clockwise. Step out small with the right leg [04:30 ZO]. Perform the movement to the right.
4) Bring the body weight completely to the right foot. Step out small with the left leg [01:30 NE]. Perform the movement to the left.
5) Bring the body weight to de right foot. Turn de left foot on the heel as fas as possible inwards [08:00 SW].
6) Bring the body weight completely to the left foot. Turn the body clockwise. Step out small with the right leg [10:30 NW]. Perform the movement to the right.



Martial applications
You can use this movement in response to an attack to the head. By turning the torso sideways and bending slightly forward at the same time, one arm goes sideways upwards. This arm intercepts and distracts the attacking arm of the opponent, while the other hand can push away the unprotected chest or back of the opponent. Roll the back spirally upwards and towards the hands.

Healing effects
The soft and slightly bending torsional movement can correct the position of all vertebrae. A wide variety of diseases caused by vertebral dislocations can thus be prevented.

The shuttle of the loom constantly shoots back and forth from left to right, alternating with the forward and backward movement of the weaving beam. A rapid succession of left, right, forward and backward movements is formed. Since the Jade Lady was described as sophisticated, refined, small, fragile and shy, you can find this characteristics in the posture: the small foot position and the almost upright posture, hiding yourself "shyly" behind a raised arm.

YùNǚ is the youngest daughter of the mythical Jade Emperor of the cosmos YuHuang DaDi玉皇大帝. YùNǚ was known for her skill in weaving silk and her nickname was Weaving Girl ZhīNǚ 织女. She fell in love with a man NiuLang 牛郎 She fell in love with a man NiuLang of the earth and decided to leave the cosmos to live with him. YuHuang DaDi was very angry and ordered the general of the cosmos to get his daughter back. When she returned to him, the Emperor made the following appointment: once a year she was allowed to meet her beloved on the Sky Bridge composed by magpies. Old Masters used this story as a metaphor for femininity in this position.

In China, the day of the lovers is celebrated on the seventh day of the seventh month during the Qixi festival 七夕節.

Yù	玉	Jade
Nǚ	女	women - Lady
Chuān	穿	go through
Suō	梭	shuttle of a loom

5
Xia Zixin 夏自新

Xia ZiXin (° 1902 - † 1978) told Dr. Shen Hongxun he studied with the elders of the Yi family. Before the Second World War, his house had been a place where Taiji37 was taught. He had been the director of the Siming Pai Zhenhai school (镇海). Only carefully selected students received private lessons. In addition, Xia ZiXin was a master in the use of qi in artistic expression forms such as calligraphy, drawing and painting of fans.

During the invasion of the Japanese during the Second World War in South China, Xia ZiXin, like many other taiji instructors, fled to Shanghai with his family. Unfortunately, most of them were victims of the Japanese bombing and encounters with enemy soldiers. The Southern School of Taijiquan literally died out almost completely. Xia ZiXin was one of the few NanPai TaiJi masters who reached Shanghai safely.

Dr. Shen Hongxun met Xia Zixin in 1961 while practicing in Fuxin park. Xia Zixin enjoyed the intensive training and he invited Dr. Shen Hongxun to become his student. The traditional festive meal sealed Dr. Shen Hongxun's official application, which made him a family student.

Dr. Shen Hongxun regarded himself as extremely privileged to have been taught by this grandmaster in the Southern Taijiquan.

6
Dr. Shen Hongxun 沈洪训

Shen Hongxun (°Shanghai 08/08/1939 †Zwalm 26/10/2011), born into a eminent doctor family in Shanghai, was a son of Dr. Shen Derong and grandson of Shen Baotai. He became a doctor of western medicine combined with Traditional Chinese Medicine.

Dr Shen Hongxun had good teachers, good friends, and was in the right place at the right time. He acquired his Taiji BaPei knowledge through study with several renowned taiji masters such as Tian ZhaoLing, Yu and Lu Song Gao Jifu. Professor Yao Huanzi was his main teacher. His medical knowledge and qi research led to the development of the Taijiwuxigong® system and the discovery of The Theory of the Double Vicious Circle. Through his spiritual training he reached the stage of a Lama, and was given the name Lama Fu Re. Taoist Hey Jingqing and Lama Fahai were his teachers.

The unique talent of Dr Shen Hongxun led to a significant synthesis of the knowledge of so many lines. He developed the Heaven Mountain Taiijiquan form, a Buddhist-inspired approach to the Yang-style form combined with the insights of the Taijiwuxigong® system.

After the Taiji 37® training with Xia Zhixin this knowledge was elaborated on the various postures of Heaven Mountain Taijiquanvorm into the Taiji NanPai 37 Stances. Under his direction a short taijiquan form was developed putting together the knowledge and principles of both Heaven

Mountain Taijiquan form and TàiJí NánPài 37 Stances. This synthesis led to a renewal and revival of the NanPai Taijiquan.

His knowledge of employability of qi as a treatment and the use of 'Empty Force' was developed to BUQI® healing system.

Taiji 37® NanPai TaijiQuan, TaijiWuxigong®, BUQI® Therapie, Daoyin Therapy, Qi-Pushing Hands, TianShan Sanshou and The Golden Light Meditation form the basis of his legacy.

In Shanghai Dr Shen Hongxun met Dr Xia Tingyu, daughter of Xia Zhixin. They worked intensively together researching the use and deployment of qi in medical application. Also they published under the joint authorship their results.

Dr Shen Hongxun was invited to Belgium in 1987 and was an international teacher in Europe and the United States until his death in October 2011. The family ties with China always remained very important for him.

More detailed information on Dr Shen Hongxun can be found in his books and his autobiography on the website www.shenhongxun.org.

7

Shen Zhengyu 沈征宇

Shen Zhengyu (Xinjiang ° 21-04-1965) is the son of Dr Shen Hongxun and Dr Xia Tingyu. In addition to traditional the Taiji training from father to son, Shen Zhengyu received Taiji training from his grandfathers Shen Derong and Xia Zixin. At young age, he became an assistant to his father, thereby acquiring profound knowledge in Taijiquan NanPai, Taijiwuxigong® and Traditional Chinese Medicine. After achieving a diploma assistant-physician specialization epidemiology at the Medical Advanced School Chongli XinJiang, he worked for several years in this discipline.
He specialized in Taiji Sword, TuiShou-pushing hands, TianShan-SanShou and developed the Taiji NanPai Stick form. In 1991, he became a recognized Qigong teacher and was elected as a member of the Qigong Federation and Body Movement Shanghai, Luwan District.

Since 1992 he works as an independent taiji teacher in Belgium. He is also the founder of the Taiji Centre vzw and *Shen*BUQI® International. After the lineage recognition he received intensive guidance, supervision and support and entered in the footsteps of his father. As a lineage holder he focuses on the further development and dissemination of the by Dr Shen Hongxun developed BUQI® healing system. In addition to the weekly classes in Belgium, Shen Zhengyu also teaches Taiji NanPai, Meditation, Qi-Daoyin, Taijiwuxigong® and BUQI® courses in Belgium, France, the Netherlands and Norway.

Taiji NanPai includes Taijiquan37 short form, Taijiquan108 long form, TaijiSword52, TaijiStick, TuiShou and SanShou.
Qi-Daoyin is the collective name for YiJin Daoyin, Golden Dragon Daoyin, LyingDaoyin, Five Animal Daoyin and Six Sound Daoyin.

8
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NanPai TaiJi

37 standing postures, each with their own distinctive spontaneous movement, long or short, with hands and feet, with sword or staff or fan, with training partner or alone, always with the taiji philosophy as a basic principle, reflect the ability to use the inner development and taiji forces in all the arts of life.