

嫡传杨家太极剑

AUTHENTIC YANGFAMILY TAI CHI SWORD

中国武术八段 傅声远 著

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杨家太极拳祖师 杨禄禅
(1799 年-1872 年)

Master of Yang Style Taijiquan (shadow boxing)
Yang Lu Chan



杨凤侯 (禄禅公 长子)
Yang Feng Hou

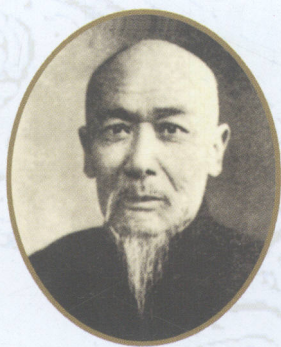


杨班侯 (禄禅公 次子)
Yang Ban Hou



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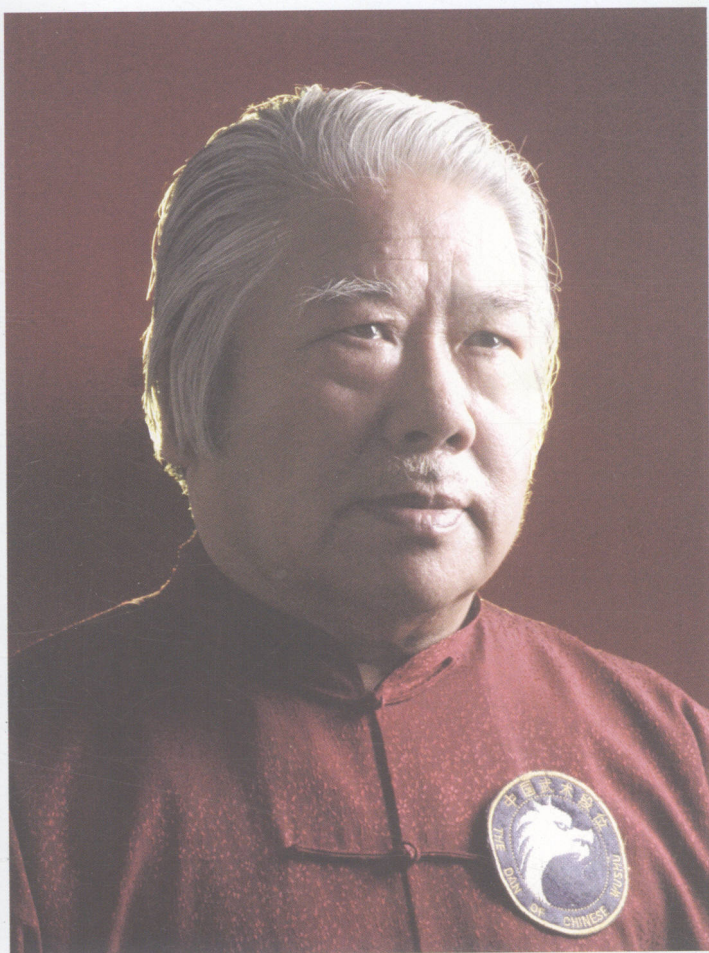
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杨澄甫老师与弟子傅钟文
Master Yang Chengfu and
disciple Fu Zhongwen



杨澄甫老师与弟子傅钟文在广州
Master Yang Chengfu and disciple Fu
Zhongwen in Guangzhou



1932 年傅钟文跟随老师杨澄甫到广州市政府教拳
Fu Zhongwen and his master Yang Chengfu taught Taijiquan at Government
of Guangzhou City in 1932





傅声远和师伯崔毅士 (中)、牛春明
(右) 老师在上海

Fu Shengyuan and his senior
master Cui Yishi, master Niu
Chunming at Shanghai



傅钟文与傅声远推手

Tuishou between Fu Zhongwen and Fu Shengyuan



傅钟文 Fu Zhong Wen





傅声远傅钟文父子在香港
Father Fu Zhongwen and son Fu Shengyuan at Hong Kong



傅氏三代在杨禄禅故居练拳
Three Fu generations practice Taijiquan at former residence of Yang Luchan



澳大利亚总理霍克亲切会见傅氏父子
Australian Prime Minister Mr. Bob Hawk gave an interview to father and son of Fu



中华全国体育总会顾问徐才与傅声远合影
Group photo of Xu Cai, adviser of Chinese Sport Association, and Fu Shengyuan



高歌武术文化

徐 才

12年前，声远先生所著《嫡传永年杨式太极拳》面市时，我曾于他写过一篇短序《将武术献给世界》以示祝贺。两年前国际武术联合会随着武术在世界蓬勃发展之势，决定每年5月为“世界太极拳月”。今年在这个“世界太极拳月”里，声远先生传出喜讯，他又有几本新书即将付梓，并再邀我为之作序。我深为这位移民海外的中华赤子之心所感动，所以接受了这项嘱托。

我首先要向已是76岁高龄的声远先生致敬：您真老当益壮，老有所为。从您的作为又能看到您教子有方，代代相传祖业的心路。真是上天不负苦心人。傅钟文、傅声远、傅清泉太极世家三代人，定当一代胜似一代。

20年前，声远先生怀着把太极拳弘扬海外的虔诚之心移民澳大利亚。时间催人老，也催人的事业兴。声远到了澳洲不顾年龄增长奋力进取，把太极拳这个中华武术的品牌在四十多个国家传播得风风火火，他以澳大利亚为立足点，每年教游四方。这正如美国著名的未来学家奈斯比特（John Naisbitt）在《亚洲大趋势》书中所说：“西方正在学习适应东方化，而澳大利亚则首当其冲。”声远先生在海外传拳授拳，就像他的父亲傅钟文大师那样，不只是传技而且传理，还要传德。这“三传”是声远先生执教之道，也是他为人师品。我衷心祝愿海内外热心传播中华武术的朋友，在“三传”上狠下功夫，努力把中华武技、武理、武德广泛撒播人世间。

声远先生在海外授拳创业，20年可谓成绩斐然。这些年他勇于探索，勤于笔耕，以图书和影带形式向海内外习武者贡献了太极拳的文化财富。在多元化的当今世界，不同文化的交流与交融是个大趋势。不久前我从报纸上读到一篇文章说：“与中国对外贸易‘出超’相比，中国的对外文化交流和传播则是严重‘入超’，存在‘文化赤字’。”这个论断引起我强烈共鸣。是啊！中国是具有五千年历史的文明古国，有着十分丰富的文化遗产，如今中国人民又在创造着崭新的文化财富。为什么在文化“出口”方面我们处在一种弱势状态呢？这恐怕与我们对固有的文化强势认识不足，对人类文化的互相凝聚，彼此渗透认识不足有关。这里说一个至今仍然能鼓舞国人奋力传播中华文化的一位先辈人士，他就是清末在西方世界弥漫着歧视中国、歧视中华文化的氛围下，率先以流畅的法文撰写《中国人自画像》、《中国人的快乐》、《中国戏剧》等书，向世界介绍中国和中华文化的陈季同。陈季同是福建人，他与同属闽籍的辜鸿铭、林语堂是近代中国人用西文向世界介绍中国和中华文化的“福建三杰”。他们的作为对当今盛世中国的文人武士具有莫大的启示意义。可喜的是在中华武术走向世界的潮流中，已经出现一批以精湛的拳术和深情的笔墨向世界展示武术风采的专家，声远先生就是其中之一。我深切期望海内外武术家携手高歌武术文化，造福于人类的健康、益智、修性，共创和谐社会和和谐世界！

2006年5月于北京



太极剑练习之要点

一、头部要“虚灵顶劲”，所谓虚灵顶劲，就是说，头要自然，正直，不可用强劲，而精神要提得起，目光要向前平视，要看得远，口要似开非开，似闭非闭，口呼鼻吸，任其自然。

二、身躯要中正而不倚，脊梁与尾闾要垂直而不偏。在动作变化中，必须做到含胸拔背，沉肩转腰之要领，初学时一定要注意，否则日子久了，成了习惯就很难改了。

三、两臂关节都要放松，要沉肩坠肘；所谓“沉肩”，肩要松开而下垂，如果不松垂，两臂扛起，气也必定随之向上，全身也就不得力了；所谓坠肘，一定要往下松坠，肘如果向上抬起，肩也就不能下沉。“掌”必须自然伸张。“指尖”要微微伸屈，凡做“双指”并拢动作时，手指必须自然伸直。

四、手腕的运用最多，所以必须特别注意手腕的运用方式，手握剑柄不能太紧，要松而活。更要掌握剑的运转变化的，就能做到随心所欲，运用自如。反之，将会导致呆板，手腕不灵活。在完成动作的点、撩、刺等劲力时，应将内劲贯于手腕，在此一刹那间必须以手紧握剑柄，动作再变换时，手又放松，如此周而复始地完成整套动作。

五、腰为一身之主宰，能“松腰”，足就有力量，下盘就稳固。每个动作的虚实变化全由腰转动，在练习中动作有不得力处，这与松腰不开有很大关系。

六、两腿必须虚实分清，太极拳术以分虚实为第一义，太极剑也是如此。如全身重量坐于右腿时，则右腿为实，左腿为虚；全身重量坐于左腿时，则左腿为实，右腿为虚。能分清虚实，动作转换就轻灵自如，避免板滞；如虚实不清，迈步就重滞不活。所谓虚者，并非虚无，其势还没有断，仍留有伸缩变化之余意；所谓实者，不能过分用猛力之意，只是充实而已，身躯前扑，就失去中正。

七、两脚的前进后退，忽左忽右变换时，必须起落犹似猫行，起步落步，脚尖点地要轻灵。

八、要“贯串一气”。太极剑与练太极拳一样用意不用力，身体各部都要协调一致，上下相随，一动无有不动，要注意剑法和手法、步法、眼神的密切配合，整个套路自始至终相连不断，一气呵成。

九、如何掌握速度的快慢问题。在初学时，宜慢不宜快。与初学太极拳一样，需认真把握好每一个动作的准确性，在整个套路完成以后，再经过一段时间的熟练过程，然后就可以加快速度。但不能只图快而忽略了每一个动作的完整性，同时还要保持速度的快慢均匀，不要有忽快忽慢、快慢不均和迟钝的现象。一般练一套时间在2分钟至3分钟左右。

十、全身关节必须松开自然，口腹不可闭气，四肢腰腿不可起强劲，精神能提得起，自然举动轻灵，心要静，思想集中，将意识贯注到动作上去。

十一、练习时间及地点：每日起床后或睡前先练二至三遍太极剑或太极刀，再进行太极拳的练习。如有条件，一日之中多练几次更好。但必须注意醉后、饱食后不宜锻炼。练习地点以庭园或厅堂，空气流通，光线充足为好，必须避忌对吹之烈风，与有阴湿霉气之场所。因为身体在运动中，呼吸必然深长，汗毛孔开放，故烈风与霉气如吸入腹中，将有害肺脏，容易得病。在练习过程中如出汗过多，切忌脱衣、裸体，或用冷水冲洗。无论冬夏练习时服装以长袖，长裤为宜。



Important Points in Your Practice of the Tai Chi Sword

1. Hold the head straight with ease

When you practice the Tai Chi sword, hold your head erect to enable the spirit to rise. The head and neck are held naturally straight without using hard force. Gaze out at eye level as if looking into the horizon, being concentrated but lively. The mouth is neither open nor closed with tight lips. Breathe in through the nose and out through the mouth naturally without forcing your breath.

2. Hold the body straight from the crown of the head to the coccyx

The body needs to be straight. Pay attention to the spine, especially the coccyx. When you first learn, it is important to keep the chest relaxed and the back raised, shoulders dropped, and the waist turning. If not, bad habits formed in these areas will be hard to correct. If your practice is inaccurate, you will not obtain the desired results, even though you spend a lot of time and energy.

3. Sink the shoulders and the elbows

The shoulders should relax and hang downwards. If the shoulders are raised, the chi will rise and the body will not be able to issue power. The elbows must also relax and point downwards. If the elbows are raised, the shoulders will become tense. The fingers should be held naturally straight, not rigid.

4. Wrists

The correct use of the wrists is of great importance in Tai Chi sword. The sword should be not to be held too slightly, otherwise it will not look relaxed and alive. It is important that your grip enables the sword to move freely. Once you are holding the sword correctly, then you will be able to move it naturally according to your intention. If not, your wrist will lock and the movement of the sword will be stiff. At the end of the movements which require power such as pointing, chopping, slicing, and stabbing, you need to put the jin in the wrist and tighten the grip at the end. When you go on to another movement, your grip needs to be relaxed. Depending on the situation, you loosen or tighten the grip as necessary throughout the form. (*Jin—as a result of correct and daily practice of the authentic Yang Style Tai Chi form, you will gradually develop this power called jin, which is different from hard force. You will only experience jin when your practice has reached a certain level of maturity.)

5. Relax the waist

The waist is the commander of the body. If the waist is relaxed and loosened, your legs will be stable enabling you to issue power. Changes in solid and empty derive from the movement of



the waist. If you lack power in your movements, check that your waist is relaxed and not leaning in any way.

6. Distinguishing solid from empty

Distinguishing solid from empty is a fundamental principle of the Tai Chi form, which applies equally to the sword. If your body sits in your right leg, then your right leg is solid and your left leg is empty, and vice versa.

7. Moving like a cat

Whenever you move forward or backward, or change direction to the right or left, your stepping needs to be light and stable like that of a cat. Always ensure that the toes of the empty leg touch the ground very lightly.

8. Continuity

As in the Tai Chi form, when you practice the sword you need to keep the movements continuous. Use your intention to lead the movement, not hard force. Coordinate every part of your body. Seek serenity in the movement. You need to pay attention to the arm which is holding the sword, the other arm, your stepping, and your gaze, so that they are in harmony. Form the beginning to the end, the whole form needs to be as smooth as one breath.

9. Speed

When you first learn, it is better to go slow than fast. Just like learning the Tai Chi form, pay attention to the accuracy of the movement. After some time when you become familiar with your sword form, then you can practice it a bit faster. However, you must finish every movement accurately and properly. The speed needs to be smooth throughout; not suddenly too fast with some movements and too slow with others. If the correct speed is not understood, then the form will appear rushed or sluggish. It takes approximately three minutes to do the form.

10. Be natural

Make sure that you are moving all the joints in each movement. Keep relaxed and natural. Don't try to hold or force the breath. Your mouth and abdomen should stay naturally relaxed. Avoid using hard force with the four limbs and waist. All movements should look lively and spirited. The mind should be quiet and focussed, constantly directing even the smallest movement.

11. General training tips

Besides your Tai Chi form, it is recommended that one practices the Tai Chi or sabre two to three times in the morning, or night. If you have the time, do more repetitions. Don't practice on a full stomach or after consuming too much alcohol. It is more beneficial to practice outdoors or where there is plenty of fresh air. Avoid practice in a windy area or a damp place. During your Tai Chi session, your breathing will naturally deepen and the negative effects of dampness, wind or foul air. Even though you may be perspiring, it is inadvisable to take your top off or to have a cold shower immediately. It is advisable to wear a long sleeved top to practice in both winter and summer.



太极剑动作名称

预备势

1. 三环套月 (接剑式)
2. 魁星式 (独立反刺)
3. 燕子抄子 (扑步横扫)
4. 左右边拦扫 (向左右平带)
5. 小魁星式 (左虚步撩)
6. 燕子入巢 (弓步直刺)
7. 灵猫捕鼠 (垫步前跃下刺)
8. 凤凰抬头 (弓步平跳)
9. 黄蜂入洞 (转身下刺)
10. 凤凰右展翅 (弓步右扫)
11. 小魁星 (左虚步撩)
12. 凤凰左展翅 (左弓步右点)
13. 等鱼势 (虚步点剑)
14. 左右龙行式 (左右前刺)
15. 宿鸟投林 (独立上刺)
16. 乌龙摆尾 (虚步下戳)
17. 青龙出水 (左弓步刺)
18. 风卷荷叶 (转身斜带)

19. 左右狮子抬头 (退步左右横扫)
20. 虎抱头 (提膝捧剑)
21. 野马跳涧 (垫步前远跳下刺)
22. 勒马式 (右侧背剑式)
23. 指南针 (弓步直刺)
24. 左右迎风掸尘 (左右弓步拦点)
25. 顺水推舟 (进步反刺)
26. 流星赶月 (反身回点)
27. 天马飞瀑 (虚步点剑)
28. 挑帘式 (独立平托)
29. 左右车轮 (左右轮扫, 弓步前点)
30. 燕子衔泥 (虚步点剑)
31. 大鹏展翅 (撤步右横扫)
32. 海底捞月 (右弓步撩)
33. 怀中抱月 (退步拖剑)
34. 哪吒探海 (独立下刺)

35. 犀牛望月 (弓步平托剑)
36. 射雁式 (虚步回抽)
37. 青龙现爪 (跟步平刺)
38. 凤凰双展翅 (左右横扫)
39. 左右跨栏 (左右平托剑)
40. 射雁式 (虚步回抽)
41. 白猿献果 (虚步横点剑)
42. 左右落花 (左右退扫)
43. 玉女穿梭 (剑身弓步下刺)
44. 白虎摆尾 (转身上挑)
45. 鱼跳龙门 (垫步上跳前下刺)
46. 左右乌龙绞柱 (左绞扫、右绞点)
47. 仙人指路 (弓步剑下刺)
48. 朝天一柱香 (弓步竖剑)
49. 风扫梅花 (旋转平扫)
50. 牙笏式 (上步前上刺)
51. 抱剑归原

THE SEQUENCE OF SWORD MOVEMENTS OPENING STANCE

1. THREE RINGS ENVELOPE THE MOON
2. THE BIG DIPPER
3. SWALLOW DIVES ON WATER
4. PARRY TO THE RIGHT AND LEFT
5. THE LITTLE DIPPER
6. SWALLOW RETURNS TO THE MOUSE
7. SPIRITED RAISES ITS HEAD
8. PHOENIX RAISES ITS HEAD
9. YELLOW BEE ENTERS THE HIVE
10. PHOENIX SPREADS RIGHT WING
11. THE LITTLE DIPPER
12. PHOENIX SPREADS LEFT WING
13. WAITING FOR THE FISH
14. DRAGON GOES LEFT AND RIGHT
15. BIRD RETURNS TO THE WOOD
16. DRAGON SWINGS ITS TAIL
17. DRAGON EMERGES FROM WATER
18. LOTUS LEAF BLOWN BY THE

- WIND
19. LION SHAKES ITS HEAD LEFT AND RIGHT
20. TIGER HOLDS ITS HEAD
21. WILD HORSE JUMPS OVER RIVER
22. REIN IN THE HORSE
23. COMPASS
24. DUSTING IN THE WIND, LEFT AND RIGHT
25. PUSH THE BOAT TO FOLLOW THE CURRENT
26. SHOOTING STAR CHASES THE MOON
27. HEAVENLY STEED FLYS OVER WATERFALL
28. RAISE THE CURTAIN
29. LEFT AND RIGHT WHEELS
30. SWALLOW PICKS UP MUD
31. GIGANTIC BIRD (ROC) SPREADS ITS WINGS
32. RAISE THE MOON FROM THE SEA-BED
33. CRADLE THE MOON AGAINST YOUR CHEST
34. BOY BUDDHA LOOKS IN THE SEA

35. RHINOCEROS ADMIRES THE MOON
36. SHOOTING WILD GEESE
37. DRAGON SHOWS ITS CLAWS
38. PHOENIX SPREADS ITS WINGS
39. STRIDE OVER THE HURDLE
40. SHOOTING WILD GEESE
41. WHITE MONKEY PRESENTS FRUIT
42. A FLOWER FALLS, LEFT AND RIGHT
43. FAIR LADY WORKS THE SHUTTLE
44. WHITE TIGER SWINGS ITS TAIL
45. FISH JUMPS OVER THE DRAGON GATE
46. DRAGON WRAPS AROUND PILLAR
47. FAIRY SHOWS THE WAY
48. WORSHIP THE SKY WITH ONE INCENSE STICK
49. WIND SWEEPS THE PLUM FLOWER
50. HOLDING AN IVORY TABLET
51. RETURN TO THE START TO FINISH





预备势 (1-3 图)

1



2



3

预备势

设面南背北方向，两脚尖向南，双脚与肩等宽平行站立。左手反持剑垂于身体左侧，食指中指紧贴剑把，其余三指自然而握。右手手心向里自然下垂。眼睛平视前方。（图1-3）

注意：直立时要含胸拔背，尾闾中正，自然而立，呼吸自然，手握剑不要太紧。剑要竖直，不可左右歪斜或贴靠身体。

OPENING STANCE

Stand with toes in line in a shoulder-width stance facing south. Hold the sword upright in your left hand, your first and middle fingers along the handle and your thumb and other fingers around the handle. Your left palm faces south. Your right palm faces towards your right leg naturally. Look horizontally ahead into the distance. (Fig1-3)

Point to note:

- Do not puff out your chest.
- Align your spine vertically.
- Stand naturally
- Do not grip the sword tightly.
- Hold the sword vertically, not too close to the body.
- Breathe naturally.
- The mention of the "first and middle" fingers or "wo fingers" pointing through out this book always refers to the index and second fingers.





一、三环套月 (4-8 图) 4



5



6

一、三环套月 (接剑式)

1. 两臂呈弧状自然抬起，到与肩等高时，反身旋转 45 度。
2. 重心移于右腿，同时微屈。左腿自然抬起，脚尖下垂。同时左手握剑平举胸前，右手手中食剑指并拢向西南方，眼睛与剑指所指方向一致。
3. 左腿向东伸成弓步，身体向东转 90 度，同时左手握剑随身体绕至臂后，右手剑指曲至耳前并向前平推，然后成坐腕，剑指上翘，眼睛正视前方。(图 4)
4. 左脚以脚跟为轴向东北转脚尖。左腿微屈，右脚提至体前，脚尖点地成虚步。上身中正，左手提剑向前，右手向胸前划弧，扶持剑穗。(图 5)
5. 右脚抬起，脚跟着地，脚尖向东南方转 45 度，左脚向前上步成弓步。分手划弧，成交剑式，此时剑锋平指北方。(图 6-8)

注意：尾闾中正，呼吸自然，含胸拔背，虚实分清，思想集中，动作连贯，眼睛平视前方。

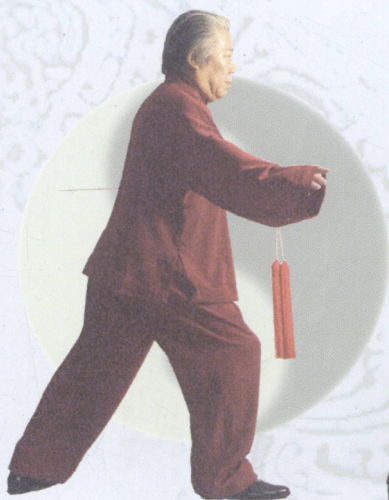
1 THREE RINGS ENVELOPE THE MOON

Raise both arms forward naturally to shoulder height, palms up (Fig 4) .

Circle both hands at 45 degrees and drop them to your sides, bringing the sword behind your left arms. Hold the sword vertically upwards using the same grip as before, left palm facing north (Fig 5) .

Sit on your right leg. Raise your left leg, left toes pointing down. Raise your left hand in front of your chest. At this stage, your left hand points west while the sword points east. Your right hand (two fingers) points southwest (Fig 6) .





7



8



9

二、魁星式 (9-13 图)

Step eastwards with your left leg, turning your body 90 degrees to the left to take up a bow stance facing east. Your left arm follows your body to the left holding the sword vertically by your side. Your right hand (two fingers) points east (Fig 7) .

Pivot on your left heel to the northeast. Left leg is solid. Put your right toes forward lightly on the ground. Right leg is empty. Keep your body straight. Take the sword forward as you bring your right hand towards your chest in a circular motion to hold the tassel (Fig 6) .

Withdraw your right foot and release the tassel (Fig 7) .

Step forward onto your right leg, toes pointing southeast (Fig 8) .

Step forward with the left leg into a bow stance facing east. Circle your arms forward to cover your left hand with your right hand. At this stage, the sword points north (Fig 9) .

Points to note :

- Keep your back straight.
- Breathe naturally.
- Relax your chest.
- Keep empty and solid clearly defined.
- Look horizontally into the distance.

二、魁星式 (独立反刺)

1. 左腿以脚跟为轴，向南转 90 度，右脚抬起，落地与左脚成 45 度，同时剑交右手，右手握剑，由身前划弧转腕挑剑，左手剑指（中指、食指）配合右手直指右腕。

2. 右手从上绕圈，举剑指向正东方，左手配合，自右而左绕圈坐腕，同时左腿提膝，脚尖下垂，右脚脚尖指向东南，右腿自然直立。（图 9-13）





10



11



12

注意：眼要远视前方，独立时立势要稳，但不可紧张用力，放松而有精神，举剑要平直。

2 THE BIG DIPPER

Pivot 90 degrees on your left heel to point the left toes south. Take the sword with your right hand (Fig 9) .

Raise your right leg and bring it towards your left leg. (Fig 10) .

Place your right leg on the ground, toes pointing southeast. Raise your left heel (Fig 11) .

Point the sword to the west at waist level (Fig 12) .

Raise your left leg. Point the sword to the east at head level. Your left hand (two fingers) follows the sword, two fingers pointing up as left hand sits on its wrist. Left knee points up as left toes point down. Right toes point southeast. Stand naturally straight on your right leg (Fig 13) .



13

Points to note:

- Look horizontally forward into the distance.
- Relax with spirit.
- Maintain a steady balance on one leg.
- Right elbow relaxes and points down.

