

何氏骨科精粹●何氏骨科精粹●何氏骨科精粹●

中国艺术形体 损伤诊治学

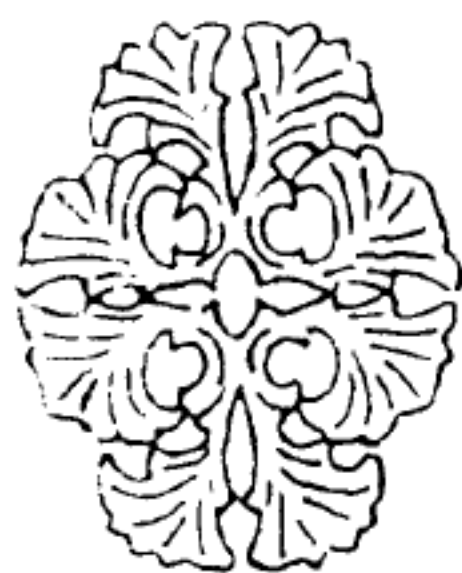
何天祥著 何浚治整理

四川科学技术出版社

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何天祥是享誉海内外的何氏骨科的第四代传人何仁甫（已故蜀中名医）的长子，自幼随父学医行医，至今已有 50 个春秋。他全面继承了经过几代人辛勤努力的何氏骨科的医理医术，并勇于创新了有中医特色的东方艺术医学，是我国著名的蒙古族骨科专家，全国继承名老中医药专家学术经验的指导老师，是国家有突出贡献的医学专家（享受政府特殊津贴）。他是中国艺术医学会副会长，中国舞蹈家协会教学委员会委员，国际艺术医学会会员，美国洛杉矶中国传统文化研究院客座教授，四川省舞蹈损伤研究所所长、研究员，全国人大代表，全国“五一”劳动奖章获得者。

何天祥崇尚蒙古族学医习武的传统，自幼练就了一身扎实的身功。他施手法能肩、肘、腕、指齐力配合，劲达指端，推拿时轻重疾徐，因人因伤而出神入化地量体施法；整复骨折时按力学原理施法，巧快稳准，使患者痛苦少而愈合快。用药上不泥于一方一法。他常说：“七个音符在肖邦、贝多芬手中可谱写若干流芳百世的优美乐章，几百味中药当然能因人因伤而配制百药千方。”所以，对骨科疑难重症患者，他常是有方可治，有药可医。

数十年来他在祖传秘方的基础上精研升华的“何氏系列骨伤方药”及独特的治疗手法，治疗了数十万来自国内外的疑难骨伤骨病患者，有效率达 95% 以上。

何天祥还凭借他长期为演员、学员防治损伤的医疗实践，以及长期深入舞台、训练场进行临场观察，分解动作负荷的丰富经验，在我国首先提出了临场（训练场）征兆性诊断与临床症状性诊断相结合的防治损伤的新方法，这种方法将治疗与学员的训练负荷、舞姿及生理发育特点联系起来，既能减少和预防损伤的发生，又能使骨伤得到“又快又好”的治疗，可谓源于骨科而又高于骨科。他治愈的损伤，经得起“跳、转、翻、旋”等大运动量的考验。经他治愈的 200 多名国内著名的演员、运动员，先后在国内外大赛中

夺得金牌，为我国争得了荣誉。

何氏骨科享誉海内外，何天祥和他的儿子何浚治双双被邀请赴美国纽约出席“国际首届艺术医学大会”，并在大会期间作论文交流和示范医疗，在美国引起了轰动效应，美国许多报刊、电视台报道了何氏父子精湛的示范医疗，并誉之为“中国骨科圣手”。

为推广应用何氏父子的科研成果，为建设有中医特色的艺术医学及培养壮大艺术医学队伍，文化部、四川省文化厅还委托何天祥在成都举办了“全国艺术形体损伤防治培训班”，还为台湾舞蹈观摩团举办了“艺术形体损伤防治短训班”。他还先后赴港、澳等地讲学、义诊，深受好评，被誉为“东方艺术医学的开拓者”。

何天祥先后在国内外专业杂志上发表了大量论文，他与其子何浚治共同完成的《舞蹈损伤的规律、特点及其防治》的研究课题，已荣获文化部、四川省科技进步奖。该课题最近又荣获了国家科技进步奖的殊荣。

何天祥已年近古稀，但仍十分康健。对疑难重病患者的诊治，他事必躬亲。他还说：希能在有生之年，与儿子一起揭开更多的“中医黑箱”，进一步弘扬何氏骨科，为发展我国中医事业做出更多的贡献。



何浚治，何氏骨科第六代嫡传传人，系被誉为“中国骨科圣手”的何天祥教授（国家级有突出贡献的享受政府特殊津贴的专家）之子。现为中国艺术医学会理事，全国继承名老中医药专家学术经验的首批继承人，全军实用中医专家讲习团成员，全军专家保健组成员，成都军区医学科学委员会委员，中医学学会常务理事，骨伤推拿专业组副组长，《西南国防医药》杂志特约编审。他同时还是国际艺术医学学会会员，美国加州指压推拿医院名誉教授，美国洛杉矶中国传统文化研究院客座教授，美国新墨西哥州医疗卫生联合中心技术顾问，香港指压按摩中心名誉教授等，现任四川天祥国际中医骨伤骨病治疗中心业务院长。

何浚治自幼随父学医，由于聪颖好学，勤奋刻苦，加之父亲毫无保留地传授，深得何氏骨科之医理、医术及秘而不宣的何氏骨科方药之真传。他1976年入伍，一直在部队医院从事中医骨伤骨病诊治工作，历任卫生员、医师、主治医师、骨科主任、院长等职。其间又到中、西医学院深造6年。其理论功底深厚，能融中医、西医、蒙医之长于全面的家学之中。17年来，治愈了军内外数以万计的骨伤病员，享誉海内外。先后应邀赴美国、新加坡、立陶宛以及香港、澳门等国家和地区讲学、义诊等，深受好评，被誉为“东方魔手”、“蒙古医学之精英”等。

何浚治学术成果累累，先后在国内外的有关刊物上发表中医骨伤诊治、艺术形体损伤的论文30多篇，整理撰写了《何天祥正骨经验》；与人合著有《常用中医外治法》、《叶天士临床医案发挥》等书。先后有多项科研成果获全军及部、省级奖励。他与其父何天祥共同主研的《舞蹈损伤的规律、特点及其防治》的研究成果荣获国家科技进步奖。

序

科学的进步虽然不能绝对保证艺术的进步，但没有科学的支持，艺术的发展肯定会受到许多羁绊。比如，上等的纸张颜料、上等的乐器、上等的胶片，都是艺术家们所渴求的。

舞蹈艺术是这样一门特殊的艺术，它的基本材料，就是艺术家自己的身体。舞蹈家一辈子都要去征服自己的身体，修饰它、驾驭它、美化它，使它富有充分的可塑性，使它适合于他的艺术表现。要达到炉火纯青、得心应手的境界，就要付出极其艰苦的劳动。而这当中，相当一部分还要来源于何天祥医生那样的“艺术医生”的工作。这些医生小心翼翼地看护着舞蹈家的肢体，修复其种种可能的创伤。他们把对舞蹈艺术的热爱和对舞蹈家的期望贯注在他们默默无闻的奉献中，用他们广博的医学知识和灵巧的双手，把舞蹈家们扶上五光十色的舞台。种种光彩夺目的舞蹈境界后面都离不开何医生那样的奉献！

何天祥医生家学渊源深厚，他积自己数十年的医学经验，来到舞蹈损伤的治疗与预防这一隅，潜心钻研，兢兢业业地工作。他不单单局限于临床病例的诊断治疗，还深入练功厅、排练场，认真观察舞蹈运动的状况，与舞蹈教师、表演家们促膝探讨。临场研究使他熟知舞蹈运动的生理特征，使他的精湛医术有了更明确的针对性。何天祥医生的实践光大了祖国医学传统，并心得独到，大胆发展。他以中医为本体，借用西医优长，结合舞蹈损伤特性，独创了自家的体系，在上万人次病例的治疗上，取得了显著疗效。统计数字还表明，在他的努力下，四川省舞蹈学校损伤率大大下降。何医生是卓有功绩的。

现在，何天祥医生对自己的研究心得和行医经验进行概括整理，编撰成书，这是一件大大有益于舞蹈事业的好事。这本书从舞蹈损伤的致伤原因、损伤状况、治疗手段到预防办法，乃至舞蹈运动的解剖学原理，方方面面，系统阐述，对专门从事这一工作的“艺术医生”们，无疑是一本值得参考学习的好书。同时，对舞蹈家们来说，它也是很有价值的。科学的舞蹈训练应遵从自然法则，而自然法则也就是科学法则。我们要征服自己的身体，但我们不要把自己的身体当作敌人，粗暴野蛮地摧残它。科学的训练不仅注意到身体的保护，还将起到事半功倍的效果。《中国艺术形体损伤诊治学》一定会告诉你许多舞蹈运动生理的科学法则。此外，人体运动领域的广泛，远远超出了舞蹈的范围。对杂技、体育等诸多专业的医生和运动员来说，这本书提供的东西，显然也是十分有用的。

中国舞蹈家协会主席 吴晓邦

1990年6月23日于北京

序

你面前的这部《中国艺术形体损伤诊治学》，集中、西医和舞蹈损伤诊治之长，从中医药理论和治法的角度，融生理解剖、舞蹈技术、训练管理为一体，对舞蹈损伤的分类、病因、诊断、治疗及预防作了系统的阐述。本书是作者运用中医药理论与方法系统研究舞蹈损伤及防治的一项重要科研成果，是东方艺术医学园地里的一朵奇葩。

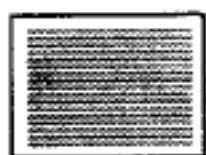
何天祥医生出身于蒙古族骨医世家。他以严格的科学态度继承家学，并从祖国医学宝库中广采博收其精华，同时注意吸取西医的先进理论和技术。济世救人是他毕生奋斗的目标。本书可谓他半个世纪心血的结晶。

近10余年来，何医生对四川省舞蹈学校学员共3204人次的舞蹈损伤的规律、特点进行了系统研究，取得了成果，获得了四川省人民政府的奖励。本书集这项成果的精华，总结了舞蹈训练动作的损伤特点、病因与课程进度、训练密度、强度、动作难度及生理、心理的关系；提出了舞蹈损伤由被动治疗转为主动预防，防治必须与教学同步，与生理发育同步，临床诊断与临场诊断相结合的新观念；结合祖国医学“整体出发，辨证论治，筋骨并重，扶正固本，动静结合”的治则，提出了“医舞结合，边医边舞，寓舞于医，以医促舞”的新思想。它既是舞蹈损伤规律的研究成果，又是祖国医学与舞蹈医学相结合的产物。本书的问世，标志着祖国医学领域里又一新兴的学科——艺术形体损伤诊治学的诞生。

何天祥医师作为东方艺术医学的倡导者，他来自民间，却已经走向世界。已经得到国内外同行的高度赞许。细读本书你必然会同我一样得出如此结论——这不是偶然的。

原四川省科委主任 张廷翰

1992年5月25日



随着文体事业的不断发展,舞蹈、戏剧、杂技以及体育项目中高、难、新、险技巧动作不断增加,因训练不当、劳损等原因导致的形体损伤也日渐增加。

据统计,“从事舞蹈10年的100名演员中,70%有腰痛。”“运动员、教练员进入国家体委训练局的50%以上有各种不同等级的残疾证。”众多文体工作者在向人体的生理极限挑战。我国多次在国际舞蹈大赛中夺得金牌的舞蹈家如辛丽丽、杨新华等均是“伤痕累累”,有的甚至过早地离开了心爱的舞台。尤其是在国内外大赛前夕因伤未治愈,不能参赛为国争光,于国于己都是重大的损失。因此,艺术形体损伤的诊治及预防已日渐引起了人们的重视。

艺术医学在国外起步较早,但都是以西医为基础的。其治法多采用冷敷、热敷或石膏、钢针、钢板内外固定等,虽然有一定疗效,但往往疗程较长,尚不能适应艺术形体损伤的诊治需要快速恢复形体功能,保持优美体形,治愈后要经得起跳、转、翻、旋等大运动量考验的要求。因此,如何发挥中医药的优势,吸取现代医学之长,创立一门比西方艺术医学疗效更快、更好的中国艺术形体损伤诊治学是摆在我国医学界面前一个极有难度而又刻不容缓之课题。

笔者出生于蒙古族骨医世家,自幼随父何仁甫(已故蜀中名医)学医行医,全面继承家学并不断发展与创新何氏骨科医理医术,除治愈国内外的大量骨伤病疑难重症外,还专为舞蹈、戏剧、杂技等演员、学员防治损伤,至今已有50个春秋。由于在诊治艺术形体损伤方面疗效卓著,受四川省舞蹈学校、四川省文化厅聘请担任四川省舞蹈损伤研究所所长。研究条件的改善,进一步促进了我对艺术形体损伤诊治的研究。

在长期的临床实践和理论研究中,我们始终注意充分发挥中医推拿手法和中药的长处,并结合现代的解剖学、生理学、病理学、放射诊断学、生物力学以及舞蹈学、戏剧学等,逐渐摸索出了舞、戏等动作、技巧的运动轨迹、位置、力度、角度、幅度、负荷等与损伤的关系,总结出了一整套富有中医特色的艺术形体损伤诊治方法。经大量、反复的临床实践证明,其止痛效果迅速,疗效显著,恢复功能快,保持体形好,治愈后经得起各种动作的大运动量考验,明显优于单纯的西医疗法,因而深受病人的欢迎。先后治疗的各种疑难病例已达50万人次,有效率达95%以上。仅近几年治愈的演员、学员

运动员在国内外大赛中夺得金牌者就达 200 多人。如治愈的成都市歌舞团演员张平颈椎骨折后，1986 年在东京夺得国际现代舞大奖赛金牌。治愈的北京体院学生邵佳左腿陈旧性损伤后，1981 年在北京夺得全国体操赛冠军……。

有关中医艺术形体损伤诊治的研究成果，有的收入了《中国艺术医学论文集》，有的在美国《南方医学杂志》上发表，有的收入了美国《艺术医学最新进展丛书》，受到了国内外同行的高度评价。美国纽约关节病医院 Steven 博士专门邀请赴美联合搞科研。去年赴美出席国际首届艺术医学大会作了有关艺术形体损伤中医诊治的学术报告和示范治疗，在美国的东西部引起了轰动效应，被他们誉为“神奇的东方艺术医学”。能使中医的成果得到国际上的承认，作为一个中国人，一个炎黄子孙，我感到无比欣慰。

基于国内、国外诸多友人的一再催促，加之目睹我国艺术形体损伤诊治方面的研究人员与专著匮乏的现状，故笔者不揣简陋，将何氏骨科的医理医术及本人在艺术形体损伤诊治方面的研究成果梳理成章，著成是书——《中国艺术形体损伤诊治学》，但愿它能对从事艺术医学的同仁有所启迪。若能如此，则吾之愿望足矣！

作为姓中而不姓西的艺术形体损伤诊治学，它与骨伤科学和西方的艺术医学，既有一些相通的地方，但又有许多不同点。

本书的主要特点在于：

（一）高度重视征兆性诊治

这个问题在既往的艺术医学著述中没有引起重视，迄今未见有此方面的论述。因此，笔者作为首要问题将此列出，并以期引起艺术医学同仁的高度重视。因为舞蹈、戏剧、杂技及其他体育运动项目不同于日常生活中一般的运动，它本身有很强的规律性、程序性，因而由这些运动的失误导致的损伤也必然有一定的规律性。进一步说，许多损伤是某些错误动作反复积累的结果。如果医生能在还未致损伤前或仅有轻微损伤时就能发现（诊断），并给演员、学员等提出忠告，及时加以纠正，则必然可起到“防患于未然”的目的，大大减少艺术形体损伤的发生。因此，这就要求艺术医学的医生既通医，又要懂舞、戏及其他体育运动项目，要能深入训练场、舞台等，临场诊断出损伤发生前的征兆，熟悉其中的病因、特点、规律等。如芭蕾舞的外开位训练，若髋关节的外开位不够，以足代偿外开，则很容易发生膝、踝关节的扭伤，甚至舟骨外突；如拧旋变身等舞蹈，未按上身先转、腰部再转的顺序运动，则腰部容易发生扭伤；再如跳跃落地，未按足尖、足掌、足跟循序地落下，则易挫伤腰部或扭伤足踝等等。医生深入现场既可诊断出损伤的真正病因与动作错误的重要环节，利于对症治疗，又能针对其易致伤的错误动作，提出预防的措施。演员、学员等通过征兆性治疗，不仅能得到纠正错误动作的启示，还能大大减少和预防损伤的发生，由此可知，征兆性诊治在艺术形体损伤诊治学中占有重要的地位。

（二）注重演、学员体质及训练特点论治

舞蹈训练要求掌握好身体的重心,平衡与稳定等均需要很好的肌肉力量及各关节、韧带的负荷能力,故筋肉、关节等软组织损伤较多。根据学员在发育成长阶段,肌肉、韧带控制能力尚差,关节稳定性不够的特点,治伤必须从增加肌力、强固筋关入手。如低年级阶段,学员一般由于肌肉力量小,关节稳定性差的生理特点,有时下课后肌肉、关节酸胀疼痛,需以药酒按摩推拿,祛痛强筋,放松肌肉、关节,促进血液循环,消除疲劳,增强肌力,起到预防性的治疗作用。中年级阶段,学员生长发育快,骨骼逐渐骨化,又是技术训练的全面“开法儿”阶段,专项技术要求提高,对肌肉、关节负荷能力均有增加,损伤程度亦重,除以药酒按摩推拿外,痛处还可以外敷中药,以滑利关节、伸舒肌筋,增大关节活动幅度,增强肌肉控制能力,进行对证治疗;对个别学员伤情较重者要“开小灶”,定时检查,按时敷药,控制活动量等,进行强化性的治疗。高年级阶段,学员已较成熟,动作技巧也较熟练,心理状态较好,课堂内外复习时间较多,能量消耗大,对新难动作“晃法儿”,则损伤较重,除对证治疗外,应在祛痛强筋药中酌加白术、黄精等实脾之品,进行恢复疲劳的治疗。所以,在损伤的治疗中,要始终保持中医特色,局部与整体并重,气血与筋骨同治,动静结合,治疗与学员生长发育同步,与训练强度及负荷同步,按不同的阶段与训练进度采用预防性、强化性及消除疲劳性治疗。

(三) 手法与药物并施

手法治病，是一种物理性刺激疗法，借用医者的手直接或间接作用于所需治疗的效应部位，通过皮肤、肌肉、筋骨、关节直达病所。手法所施之轻重又直接关系到受治部位刺激的强弱，尤其是对一些痼疾，往往都施法较重，刺激也强，才能达到有效的治疗目的。刺激较强的手法，直接在皮肤、肌肉上施法容易造成一些表浅的损伤，对初学者手法更是如此。如隔一层按摩巾施法，则有影响指感的效果。所以，何氏骨科特别强调以药酒为介质。其意义在于：①减少刺激，加强局部血液循环。②促进局部对药物的吸收，通过手法引药深入。③以药酒之深窜及温经通络之功，散寒除痹。伤情较重者，手法后常需用药物加强和巩固疗效。因此，手法与药物并施，相辅相成可起到提高临床治疗的效果。

(四) 辨证施法，灵活用药

中医治伤，尤重辨证论治。在损伤过程中，无单一的伤型，伤血、伤筋、伤骨，所谓“证”只是一个相对的概念，对于“证”应从动态的、发展的眼光去观察和认识它。因此，治疗损伤一证，不能“专从血论”和只破不立，而应气血兼顾和有破有立，方能达到又快又好的治疗效果。另外，在辨证准确的基础上，组方用药，应以药投证，而不是以病就药，拘泥于一方一法，如同是26个英文字母，可以派生出千万个单词，7个音符，



在名作曲家手中，可以组合成许多流芳百世的优美乐章。随证加减配伍方药，对证下药，做到法随证转，方随法出，法从方现，药从方出，同病异治，异病同治等，应根据伤筋、伤骨、伤气、伤血之孰轻孰重、属寒属热等的不同，而辨证施治，因病投药，才能提高临床疗效。

(五) 寓舞于医，以医促舞

舞蹈疗疾、健身，在我国有悠久的历史。如《吕氏春秋·古乐篇》：“昔陶唐之始，阴多滞伏，水道雍塞，民气郁瘳，筋骨瑟缩不达……作舞以宣导之。”傅毅《舞赋》也有“（舞蹈）娱神遣老，永年之术”的记载。我们从长期研究中，筛选出一些舞蹈动作，作为恢复功能锻炼的“招式”，既有利于恢复伤部功能，又具有增长肌力，保持舞蹈优美体形和扩大伤者艺术功能的多重效果。这些锻炼“招式”，较好地发挥了寓舞于医，以医促舞的作用。

(六) 寓国际共同标准于医学，利于世界交流

采用国际共同标准诊治伤病，是加速中医走向世界的关键之一。祖国医学望、闻、问、切等诊断方法与诊断标准，往往不易为世界各国所接受。因此，对艺术形体损伤的诊治，笔者选了全人类共通的形体语言——舞蹈（特别是芭蕾基训动作，这是世界共用标准）的损伤进行研究。这类动作失误等发生的损伤，易被世界上公认，其防治方法与研究内容易为国内外同行所理解、吸收，容易推广于国外。

有同仁读了本书手稿后对我说：“此书不仅对从事艺术医学的医生以及从事舞蹈、戏剧、杂技等的演员、学员具有很大的价值，相信对从事体育竞技、军事体育的医生、运动员，以及一般医院的骨科医生均有较大的参考价值。因为艺术形体损伤和体育运动损伤，都可以包容在临床医学的运动损伤这个大范围之内，它们虽然各有侧重，但二者又是相得益彰的。况且艺术形体损伤诊治学能达到的快速、高效、保持或恢复优美体形的治疗效果，相信也是运动损伤学所追求的……”

我不知他的这段评语是否恰当，但我深信，艺术形体损伤诊治学和运动损伤学之间绝不会相悖。

临末，我要真诚地感谢刘文沅、汪莉莎、陈铭、杨琳等老师，他们对我写作本书给予了热忱、无私的支持，尤其在舞蹈动作及应用解剖方面的分析与分解是非常有益的。借此，我要表示衷心的感谢。

本书作为引玉之砖，是希望对我国艺术医学这门新兴学科的建设以及艺术医学队伍的壮大，尽自己绵薄之力。虽然五易其稿，历时数载，但限于自己的学识，疏漏之处，在所难免，尚祈医中同仁不吝指正。

何天祥

1993年4月于四川省舞蹈损伤研究所



POSTSCRIPT

Although the advances in science are not the absolute guarantees of the progresses of arts ,it makes a great difference after all whether we have the support or not . For example ,the first—class painting papers ,pigments and high—quality instruments and films are all the favourites of artists.

The art of dance is quite special in that its fundermental material is the body of the artist himself A dancer has to be engaged in conquering his body in all his life . He has to labour to adorn it ,master it and make it more beautiful and plastic so that it will suit perfectly to the requirement of art manifestation with high proficiency. In this course ,great efforts have been made by such "Art Doctors " like Dr. He Tianxiang ,who are carefully attending to the bodies of artists and give perfect treatment to every possible injury. They concentrate all of their love to the art of dance and all of their expectations to the artists in their contributions which is unknown to the public, using their profound medical knowledge and skilful hands to escort the dancers to the colourful stage . It can never be too bold to say behind every dazzlingly brilliant stage we can find the tributes offered by those doctors like Dr. He Tianxiang.

Handed down from his ancestors ,Dr. He's medical knowledge has a profound historical origin. He has accumulated a lot of experiences in the past decades and come to the aspect of treatment and prevention of dance injury and devoted himself into the study and work cautiously and conscientiously. He does not limit himself only in the diagnosis and treatment of clinical cases , but also enters the rehearsing stages and practising halls to observe the movements of dances and approach problems with dance teachers and performers . The on—the —spot study ensures him to get familiar to physiological characteristics of dance movements so that he can exert his medical treatment with a clear aim in his mind. Dr. He Tianxing has boldly developed the traditional medicine of our mother land with the unique features in his practice . He has taken the traditional medicine as the main noumenon and borrowed the advantages from Western medicine and created them together into the characteristics of dance injuries and combined a system of his own , The medical achievements have been proved in thousands of cases and the statistics also show that under his hard work ,the incidence of dance injuries decreased dramatically in Sichuan Dance School ,where Dr. He has been working and doing a lot of contributions.

Now Dr. He has concluded and summarized what he has gained in his medical studies and clinical experiences and compiled this book . It is really a good deed that can benefit the cause of dance. This work has made a systematic exposition to the causes ,state and the measures of diagnosis and treatment of dance injuries as well as the anatomic principles of dance movements . It is an excellent book of great reference value not only to those doctors who are specialized in Art Medicine ,but also to artists themselves . The scientific dance training must follow the law of nature and nature law is the same thing as scientific principles . We should master and control our

bodies but our bodies are not our enemies and we should not to treat them roughly and crudely . The scientific training will not only help us protect our bodies but also get twice the result with half the effort . *The Diagnostics and Therapeutics of the Injuries of Art Physiques* informs you of many scientific principles on the physiology of dance movements ,and because the movements of human bodies are far beyond the field of dance, it is of the same significance to acrobatics and sports as well.

Wu Xiaobang

Chairman of All China Association of Dance Artists

POSTSCRIPT

This book is an important scientific achievement that the author has learned systematically the prevention & diagnosis on dance injury for years, with the theory and skill of the traditional Chinese Medicine (TCM). As a rare treasure in the oriental arts medicine, it has summed up correct ideas from all quarters including the methods of Western medicine, the TCM and the traditional diagnosis & treatment on dance injury. The author presents in an all-round way the causa morbi, classification, diagnosis, treatment and prevention of dance injury, with the point of view of the theory and therapy of TCM.

Dr. He Tianxiang, the author, comes from an old and well-known family of Mongol nationality known as the orthopedics of TCM. He has carried forward the good tradition of his family with a scientific attitude, selecting the cream of TCM and the Western medicine. It is the work of his lifetime to heal the wounded and rescue the dying and this book is just the fruit of this labor for over 50 years. The Sichuan Provincial Government has awarded the prize to Dr. He recently for his contribution to the study on the law and characters of dance injury in Sichuan Provincial Dance School. This study has summed up experiences such as the injury character of movements of dance, etc. and put forward many new ideas such as Putting Prevention First, the Simultaneity of Treatment and Teaching and Combining Clinic Diagnosis with On-The-Spot One, etc. Selected the essence of the study, this book puts forward a lot of new ideas such as Combining Treatment with Dance, Treating and Dancing at the Same Time, Containing Dance in Treatment, Helping Dance by Treatment, combined with the therapeutic principles of TCM, Regarding a Human Body as an Integral, Planning Treatment According to Diagnosis, Laying Equal Stress on Both Soft Tissue and Skeleton, Strengthening The Body Resistance and Restoring Normal Functioning of the Body, Association of Activity and Inertia.

It is needless to say, the publication of this book indicates that the Diagnostics & Therapeutics of the Injuries of Arts Physiques, as a new branch of learning in TCM, has come out.

Being one of the advocates of the oriental arts medicine, Dr. He Tianxiang has not only been popular with his numerous patients, but also praised by his colleagues at home and abroad. After reading this book, the Diagnostics & Therapeutics of the Injuries of Arts Physiques of China, carefully, you may come to the same conclusion abovementioned as I do.

ZHANG TINGHAN

Late Chairman of Sichuan Provincial
Scientific & Technological Committee

THE CHINESE DIAGNOSTICS & THERAPEUTICS ON INJURIES OF ART PHYSIQUE OF HUMAN BODY

HE TIANXIANG HE JUNZHI
SICHUAN SCIENCE & TECHNIQUE PRESS

PREFACE

Under the circumstances of the continued development of the Art and Sport causes, there has been a tendency towards increasing morbidity of the injury of the physiques of human body caused by improper training and overtraining in accordance with the increasing of various high, difficult, new and dangerous movement of items in dance, theatre, acrobatics and sport. According to recent data, there were 70% of morbidity of lumbago per 100 players engaged in dance work for over 10 years, and over 50% of incidence rate of the disablement at different grades for those sporters and trainers who entered the Training Bureau of Sport Committee of China. In China, a number of personnel of literature and sport have been raising to the challenge of reaching the limit of human physiology, and many actors or actress gained from time to time the golden awards such as Xin Lili, Yang Xinghua. All of them had a long injury records. Some of them so much so that could but change their professions. Especially could but gave up the international and home tournaments for their injuries. Therefore, it stands to reason that attach importance to the prevention, diagnosis and treatment on the injuries of art physique of human body.

The art—medicine, based on the Western Medicine, originated from western countries and have a early and rapid development. Mostly it adopts such methods as the cold and heat application, fixations with gypsum, steel pin or plate, having the sure curative effects to a certain degree but need a long course of treatment. This can not meet the demands of treatment on the injury of art physiques of body, experiencing all sorts of strong movements such as the somersault, jumping, turning and gyration. So it has been a very difficult and urgent subject for medical circle in China to found the Chinese Diagnostics & Therapeutics of Injuries of Art Physiques of Human Body, which can give full play to the Traditional Chinese Medicine (TCM) knowledge or skill and absorb the quintessence of modern medicine and its treatment effects are better than that of the Western art-medicine.

I come from an old and well-known family of Mongol nationality known as the orthopedics of Traditional Chinese Medicine and have learned the orthopedics through the medical practice from my father, a deceased famous doctor in Sichuan Province, since my childhood. In its entirety, I have carried forward and given continuous development the He's Orthopedics Theory and Therapy. For 50 years, I have cured a number of difficult and severe cases of the orthopedics specially for those who engaged in or majored in dance, theater and acrobatics. With great attainments and eminent fame in treating the art physiques of body, I have been appointed, as a famous doctor, the director of the Sichuan Provincial Dance Injury Research Institute by the Sichuan Provincial Dance School and Sichuan Provincial Literature Bureau. The Institute has a good con-

dition for researching work of the art physiques of human body .

In our medical practice and theory research over a long period of time ,we have focused our attention on giving full play to the good points of finger—pushing massage and the Chinese drug ,combined with modern sciences such as anatomy,physiology,pathology,radiology,biodynamics and dance and theater,etc. I have learned the relationship between the injury and the exercise tracks, position, dynamics, angle, extent, load of movements and skill of dance and theatre , through trial and error, and made a suit of methods of diagnosis and treatment on injury of the art physique of body which charctized by the TCM. Extensive clinical experiments have proved that it has many advantages such as rapid analgesic effects, obvious therapeutie effects, short restoration stage, keeping the good body shape and burdening all sorts of strong movement, which are superior to single Western methods and welcomed by many patients at home and abroad . Up to now , we have treated 500 thousand person—times of various difficult and complicated cases ,including over 200 actors or actress who won the golden awards in various matches both home and abroad, and the effective treatment reached to over 95%. For example ,the actress of Chengdu Song & Dance Ensemble, Chang Ping , won the golden award in Tokyo International Modern Dance Match in 1986 after her fracture of cervical spine being cured. Another student of Beijing Sport School, Zhou Jia , won the golden prize in 1981 National Gymnastics Competition in Beijing after her old injury of left leg being cured ,etc.

All my research achievements concerning the Chinese diagnosis and treatment methods of injury of art physique of human body have been compiled in succession into "Symposium on Chinese Art—Medicine " (China) and "South Medical Journal " (USA). I have gained a rather high opinion of the colleagues at home and abroad. In 1992, I attended MEDART International's First World Congress on Arts Medicine in the Unite State and read out my scientific article named Study on Treatment of the Injury of Art Physique of Human Body With the Traditional Chinese Medicine Methods and set an example treatment, which made a sensation in the parts of the east and west of the Unite State and praised as "the Magical Orient Arts Medicine". In addition, Dr. Steren in the Arthropathy Hospital in New York City invited warmly me to the Unite State for the cooperative scientific research. I, as a Chinese people or a child of the Yellow Emperor, am gratified at the results that the scientific fruits of the traditional Chinese Medicine could impact abroad . Seeing that the status of shortage of the research personnel and monographes related to diagnosis and treatment on the injury of art physique human body in China, and pressed by many friends at home and abroad , I presume to write this book, Chinese Diagnostics & Therapeutics of Injuries of Art Physiques of Human Body, to expound the doctrine concerning the He's orthopdics theory and skill and my research fruits concerning the diagnosis and treatment on injury of arts medicine of the human body and shape. Hoping that could open and enlighten all my calleagues engaging in artmedicine , my aim to write this book will fulfill.

As the Chinese diagnosis and treatment on the injury of art physique of human body , it is some different from Western arts medicine in spite of some interlink to each other.

The features of this book are as follows: