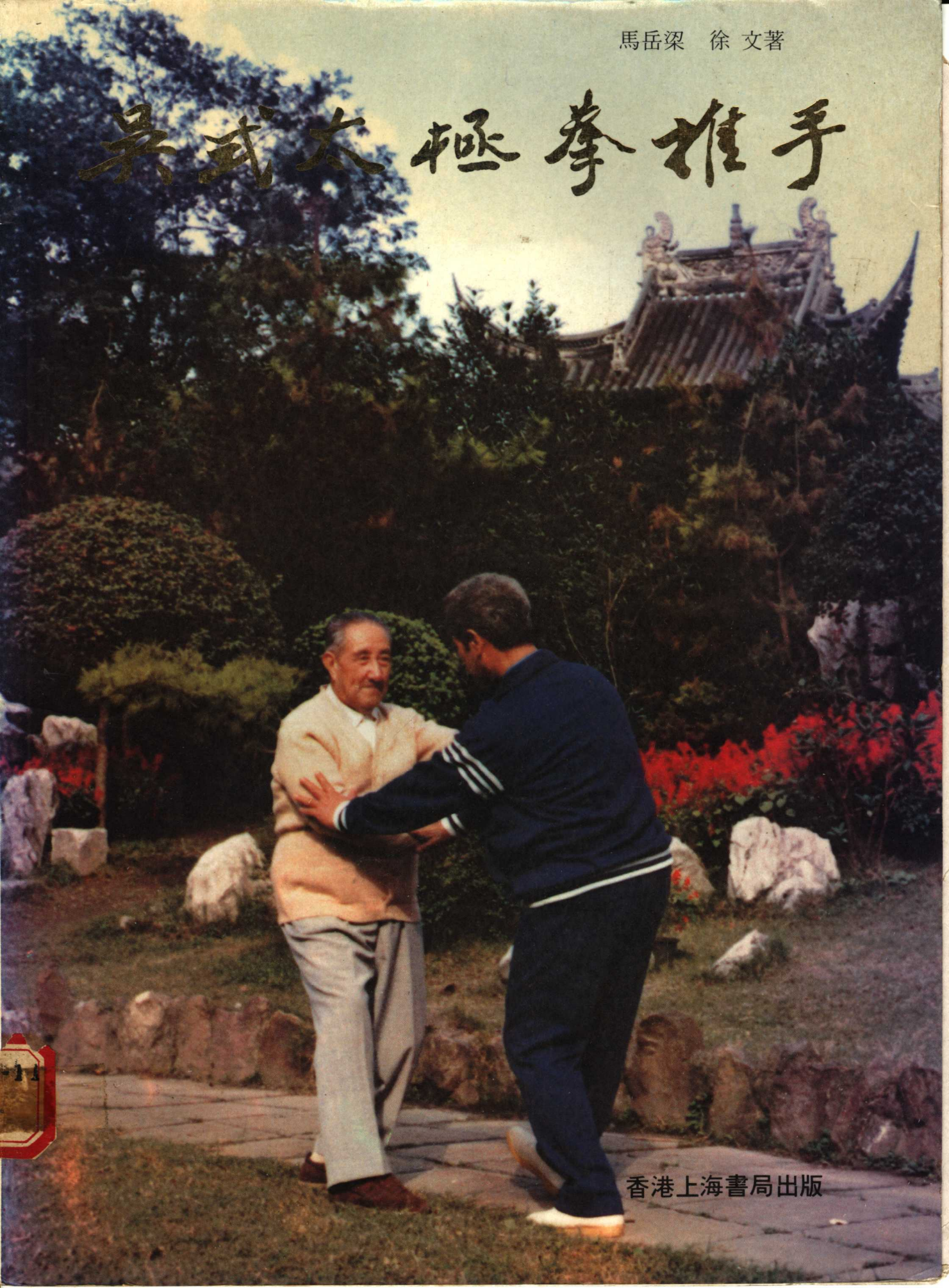


馬岳梁 徐文著

吳式太極拳推手



香港上海書局出版

9852.11
A

吳式太極拳推手

馬岳梁 徐文著

香港上海書局出版

吳式太極拳推手

馬岳梁 徐文 著

上海書局有限公司出版

香港干諾道西179-180號六樓A座

Shanghai Book Co., Ltd.

Block 'A' 5th Fl. 179-180 Connaught Rd. W.,

Hong Kong

Tel: 5-487262 5-486160

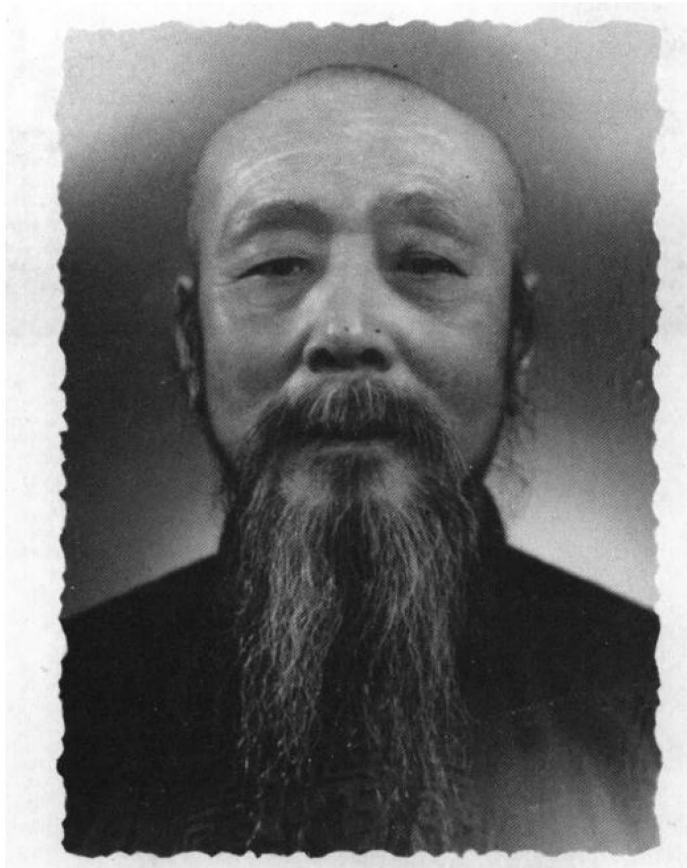
聯興印刷廠承印

九龍上鄉道39號七樓

一九八四年六月初版 文/P057 P. 100, 16K
總/2078

版權所有 * 不准翻印

360000



吳鑑泉宗師 (1870—1942)



馬岳梁先生、吳英華女士



拳照

Preface

WU'S STYLE T'UI SHOU

The Exercise-Art of T'AI-CHI CH'UAN has played a vital part in my life since the fortunate day when I met and became a student of Grand-Master MA YUEH-LIANG. in Shanghai. For many years now I have been practising and studying its structure to understand how the harmony of Body and Mind is achieved. Even though I am a dancer I could never have come to realize the profundity of this unique exercise without Master Ma setting me on the serious path to experience it, physically and mentally.

Master MA's conscientious teaching style, his always clear analyses, direction and explanations, with patience and kindness, have been a constant example to me and a steady source of inspiration. He said to me, "A teacher must have practice and perfection in doing T'ai-Chi Ch'uan. He must have not only the cerebral, but all the elements, in balance-physical, emotional, mental, psychological and philosophical".

With these thoughts in mind, I have been teaching T'ai-Chi Ch'uan over the many years, to many people in different occupations, in many different places-such as The United Nations' T'ai-Chi Ch'uan Club, Purchase College (State University of N. Y.) , The Actors' Studio and Lee Strasberg Theatre Institute, Hawaii Un., Ohio Un.,Stokholm's Royal Choreographic Institute and Toyal Theatre, New York University, etc. and at my own School of T'ai-Chi Ch'uan in New York City.

I have given innumerable Lecture-Demonstration in many cities of the U. S. A. as well as on Television. My book "T'ai-Chi Ch'uan Body and Mind in Marmony" is the first in English to be published in the West. My other writings touch on many aspects ranging from The Art of the Science of T'ai-Chi Ch'uan to "The Every-day Exercise for Long-Life" printed in various magazines, all inspired by Ma Yueh-Liang, my master, always in my mind and heart.

Master MA said, "the WU T'AI-CHI CH'UAN is the flowering of all the styles which preceded it" – being unique in its physiologically subtle use of the body-down to the smallest joint and muscle; and in its balanced organization of dynamic energy, making the bodily system versatile, aware and speedy in its reflex actions, always containing "hidden" stamina.

From such training which demands intrinsic power, the next development from it, is the external application of T'UI SHOU, a most unusual art stemming directly from the principles and forms of T'ai-ChiCh'uan.

In Grand Master MA's book "WU STYLE T'UI SHOU", the various forms and actions take on new clarity and meaning. As well as being an exercise for health, T'UI SHOU stimulates the ability to conduct one's self with agility and sensivity to an outside force and to develop one's awareness of one's relationship to external situatuons.

“WU’S STYL T’UI SHOU”, as a text and reference book, will appeal to a wide public and will, no doubt, become a Classic in the field of the Martial Arts.

I have no words to express how I feel at being given the honor of contributing some paragraphs for such an important and distinguished book as Master Ma’s “WU’S SYYLE T’UI SHOU”.

My gratitude to Grand MASTER MA YUEH-LIANG who gave me the essence of the great exercise of T’AI-CHI CH’UAN, will be everlasting.

Sophia Delza

222 West 23 St.

New York City 10011

U. S. A.

T'AI CHI CH'UAN: ITS CORRELATION WITH TUI SHOU (PUSH HANDS)

By Dr. W. Zee

SHANGHAI—T'ai Chi Ch'uan is the "body" and tui shou is its "uses." This well-known expression is written in classical documents of T'ai Chi Ch'uan and is also known among many of its practitioners. It is essential for students to fully appreciate what is the "body" and what are its "uses."

Actually, tui shou is an important formative part of T'ai Chi Ch'uan. Without it, the art will lose its integrity. Not only is it fundamental for its uses as a martial art, but it is an interesting health exercise as well. Probably, the student will be unable to understand T'ai Chi Ch'uan thoroughly without learning and practicing tui shou.

To exercise without taking aim at kung (kung-fu, skill) will be a sheer waste of effort, even if you do it for your whole life. This is another traditional Chinese saying about wu shu (martial art).

It is definitely true that T'ai Chi Ch'uan promotes one's health through physical and mental exercise. Its effect in treating some of the chronic diseases is significant. And it does keep one from getting "aged."

Nevertheless, the so-called "ch'uan" is wu shu, that is, martial art. The effects mentioned above are not mysterious. The exercise coincides with the role of nature and involves both physical and mental, internal and external processes.

It has frequently been found that those who possessed a high grade of kung-fu through serious practicing often appeared amazingly healthy and vigorous and delayed their aging process, not infrequently, for 10 or 20 years. Apparently, kung-fu and health benefits are created from a single channel which cannot be separated.

The might of T'ai Chi Ch'uan in wu shu competition depends on one's kung-fu and kung-fu is produced from practicing the forms and techniques of tui shou. The learner should realize that T'ai Chi Ch'uan is not a kind of gymnastic feat, nor is it a wu shu dance. Without kung-fu, T'ai Chi Ch'uan study will be of no avail.

I do not mean that anybody who learns T'ai Chi Ch'uan should aim to become a boxer or a fighter. Rather, it is a health exercise which is very effective and suitable for any age group.

In reality, those who obtain health benefits from practicing T'ai Chi Ch'uan also gain some extent of kung-fu at the same time. For instance, they will increase leg strength.

T'ai Chi Ch'uan is the way for single, or self practice, while tui shou is for two people who cooperate in training. Exercising "ch'uan" is to know yourself and exercising tui shou is to know your counterpart. Another Chinese proverb says, know the enemy and know yourself, and you can fight a hundred battles with no danger of defeat.

A single motion is always coordinated with movements of all parts of the body. The feet are the root, while strength is initiated from the legs and dominated by the waist. The hands mainly form the figure and show the meaning of the actions, avoiding use of force.

These are key points that the practitioner should always keep in mind. The skill of tui shou is fundamentally based on the maturity of one's forms. The late Wu Chian-chuan, the founder of the Wu style, instructed his students that 10,000 times of performing the regular form of T'ai Chi Ch'uan should be done during three or four years time.

目 錄

前 言	(1)
吳鑑泉與鑑泉太極拳社	(3)

• 上 篇 •

第一章 延年益壽不老春	(5)
第二章 八門五步——太極十三勢	(9)
第三章 推手的技擊特點與力學原理	(12)
第四章 着熟和懂勁	(18)
第五章 太極拳若干問題答問	(20)

• 下 篇 •

第一章 吳式太極拳推手的基本步法和掌法	(25)
第二章 定步推手——單搭手	(29)
第三章 開四門——單練法	(37)
第四章 雙搭手——入門四手	(41)
第五章 吳式太極拳推手十三種基本手法	(47)
第六章 活步推手	(67)

附錄一	張三豐太極拳經	(77)
附錄二	十三勢行功心解	(77)
附錄三	王宗岳太極拳論	(78)
附錄四	打手歌	(78)
附錄五	十三勢歌訣	(79)
後 記	(80)

前 言

近代太極拳術的發展，應該說是從十九世紀中期楊露禪在河南陳家溝從陳長興學拳開始的。在大約一百餘年的時間內，經過三代人的傳授，太極拳從一家世襲的拳種，發展為全國最流行的健身運動。到了二十世紀，太極拳走向世界。現在不論是在東方的日本，還是西方的歐美，以及世界上其他地區的一些國家，都有了學習和研究中國太極拳的組織和愛好者，而且學習和研究的热情，方興未艾，向着縱深發展。太極拳不是神話，也沒有玄虛，它使弱者變強，病者得癒，不足者變充沛，懦怯者受鼓勵。這些功效，在長期和廣泛的實踐中得到了證明。這是太極拳能夠不脛而走，使國內外越來越多的人士對它發生興趣而身體力行的主要原因。

上海鑑泉太極拳社為吳鑑泉宗師在三十年代親自創立，是正宗吳式太極拳的發展基地。吳式太極拳推手向以着法多變，細膩柔化，久負盛名，為國內外愛好太極拳術者所向往。自從1980年上海鑑泉太極拳社復社以後，海外人士以及國內各省學員，紛紛提出要求，請馬岳梁老師根據其六十年教學經驗，將吳式太極拳推手的基本訓練方法，寫成專書，公諸於世，以便於地處遠方的學者，得以參考學習。這是本書出版的主要原因。

馬老師現已83歲高齡，但老當益壯，仍經常應邀參加全國性武術表演、忙於教學。本書內容，係根據馬老師口授。文字說明，由其學生徐文醫師編寫，並經馬老師詳細審核後完成。吳式太極拳推手的一百餘個基本姿式，由馬老師與其子馬江豹合作，拍攝成標準拳照，學者可以按圖索驥，觀摩學習。太極拳以拳架為體，推手為用。推手不僅是學習技擊，也是饒有興趣的健身運動。本書為太極拳推手專書，可以採用為專業教本，亦可作為繼承和發揚太極拳武術的研究資料。

卷首英文序言，為馬老師美籍學生Sophia Delza 所寫。她長期在紐約聯合國俱樂部教授吳式太極拳，並經常在報刊、電視台以及大學中作講解及示範表演。序文熱情洋溢地表達了她對老師的景仰與懷念。徐文醫師的英文論著，曾發表於洛山磯出版的英文“太極通訊”，內容主要論述推手與拳架的相互關係及其要點。

本書由於成書較為倉促，遺漏和錯誤之處，在所難免，希讀者不吝賜教，以便在再版時得以補充、修正。

一九八三年十月

吳鑑泉與鑑泉太極拳社

吳鑑泉宗師(1870—1942)爲河北大興縣人，自幼由其尊人滿族人全佑(1834—1902)傳授太極拳。全佑係河北永年縣人楊露禪(1799—1872)弟子。時當清同治年間，楊露禪在北京旗營任武術教師，從學者頗多爲王公貝勒(王子)，但其中刻苦鍛煉，能得露禪真傳者則爲職位較低的萬春、凌山、與全佑。這三人均滿族，在拳術上各有特點，一勁剛，一善發人，一善柔化，因此人謂三人各得先生之一體，猶如筋、骨、皮之分。全佑拳藝雖係由露禪所親授，但因職位低下，受封建勢力影響，不能與同門中王屬稱兄道弟，後由露禪授意，列入其次子楊班侯(1837—1892)門下。鑑泉宗師諸滿族音姓吳，他幼承庭訓，及長愈致力於研究，拳藝日臻化境，爲目前流行的吳式太極拳的定型人。鑑泉宗師並擅於騎射，有蹬里藏身，以及在馳馬背上作倒豎蜻蜓等絕技。民初楊氏門中另一弟子許禹生(1879—1945)在北京創立體育研究社，延聘楊少侯(1862—1930)、楊澄甫(1883—1936)、吳鑑泉教授太極拳。從那個時候開始，太極拳就在社會上公開傳授，超越了過去只限於師徒傳授的門牆之外。

鑑泉宗師對祖傳的太極拳在教學實踐中逐步作了一些修潤和充實，在傳統的慢架中，去掉了一些重複、蹬足和跳躍動作，使拳架更爲柔和與規矩，從而自成流派，爲廣大武術愛好者所喜愛，一直流傳至今。吳式太極拳快架子則仍保留跳躍、發勁等身法和手法，可供愛好技擊者進一步研究、鍛煉和學習。

吳式太極拳功架緊湊，鬆靜自然，充份表現出輕靈、圓活和動作貫穿的太極拳固有的風格。對推手要求立身中正、安靜，手法嚴密，着數多樣化，細膩綿柔，守靜而不妄動。活步、大擺，機動靈活，黏走咸宜。爛採花是散手，更是出神入化，動若江河，變幻莫測，非筆墨所能描繪。此外吳式太極拳還保留較多的傳統器械項目，如太極劍、太極對劍、太極刀、太極十三槍(大槍)、太極二十四槍、太極扎四槍與黏桿等。

鑑泉宗師於1928年遷居上海，傳授拳術，從此吳式太極拳在南方日益得到發展。1932年上海成立鑑泉太極拳社。1935年在上海西藏路青年會十樓集資建造鑑泉廳，為學員提供了學習與練功場所。1942年鑑泉宗師的不幸逝世，為我國武林重大損失。其後上海鑑泉社社務由馬岳梁負責。他自幼喜愛武術，弱冠拜鑑泉先生為師。1928年隨師南下，為鑑泉宗師傳授太極拳的得力助手。1930年與鑑泉宗師長女吳英華結婚。上海鑑泉太極拳社成立後擔任副社長。

吳式太極拳自全佑公受業於楊家起，迄今已有百餘年，門牆桃李，遍佈全國，且發展至香港、澳門、新加坡、吉隆坡、菲律賓、加拿大、美國等地。如香港有鑑泉太極拳總社和分社，新加坡有鑑泉太極健身社，馬來西亞有吳式太極拳學會等，可見其影響之深遠。在國內，作為鑑泉社創始基地的上海，在愛好吳式太極拳的羣衆、原鑑泉宗師的門生和原鑑泉社理事社友等熱心努力和各有關方面的支持下，鑑泉社於1980年正式復社，由鑑泉宗師的女兒現年78歲的吳英華任社長，現年83歲的馬岳梁任副社長。值得一提的是鑑泉社現有37名理事中，極大多數是長壽的老人。其中年過八旬的有七名，他們都長期堅持太極拳鍛煉，數十年如一日，所以能健康長壽。其中年齡最高的一位常務理事現已89歲高齡，在聚會時仍然談笑風生，推手時動作輕靈，反應敏捷，非一般壯年所能敵。這也證明太極拳不僅是高深的武術，也是一門使人延年益壽的生命科學。1982年11月份中國出版的英文版China Sport 詳細介紹了鑑泉社創始人吳鑑泉宗師的生平，以及目前國內和國外鑑泉太極拳社的活動情況。文中還刊登了吳鑑泉氏的照片，馬岳梁和吳英華二位社長的表演拳照，以及1980年9月上海鑑泉太極拳社復社後第一次理事會全體理事的合影。

我們相信在燦爛的武術百花園中，這朵太極奇葩，將會開得更加鮮艷茂盛，為人類造福。

第一章

延年益壽不老春

十三勢歌訣：“想推用意終何在？延年益壽不老春。”（見本書附錄5）。太極拳論也說：“欲使天下豪傑，益壽延年，不徒作技藝之末也。”可見太極拳不僅是拳術，主要的是養生之道。太極拳是我國古代哲學思想體系和長時期武術活動相結合的產物，也是我國傳統武術的昇華。自古以來，武術本身就具有強身與禦敵的雙重作用。古代有一些武術家也懂得氣功和導引術，當他們到了年邁力衰，在體力上不能和壯年力大者對敵的時候，就不得不使用巧勁來取勝。經過長時期實踐，形成了具有獨特風格的太極拳，所以它既是高深的拳術，也能夠卻病強身，延年益壽。推手是太極拳的用法，也是對一趟拳架的解釋。二個人對抗性的比賽，不但是練技擊，也是一種趣味濃厚的健身運動。打拳不能忘了練功夫，俗語說“打拳不練功，到老一場空。”練功與健身是同一個渠道的產物，不能分割。一個人的疾病和壽夭，由於自然和人體本身複雜的因素而無定數，但有些太極拳老師到了七八十歲高齡，仍然精力充沛，反應敏捷，其衰老過程，可以推遲10—20年，多數學員也可能親身體驗到，這就不能不歸功於太極拳的養生作用了。

作者過去在醫院工作中曾應用以太極拳為主的綜合治療，醫治過多批心臟病、高血壓與潰瘍病患者，療效顯著，認為太極拳鍛煉對調整植物性神經功能有顯著效果。

下面簡要討論一下太極拳鍛煉在人體生理與病理上的作用。

一、鬆靜反應

鬆靜反應主要表現為迷走神經作用的亢進。凡是在練拳時全身愈是鬆靜，其所表現的迷走神經反應愈是明顯。鬆靜反應是作者根據研究和觀察創造的名詞。在生理上，和鬆靜反應相反的是警覺反應（alarm reaction）。這是機體由於外

界刺激而發生的反應。生命存在的本質在於對外界刺激的反應和適應（adaptation）。沒有這種應激反應，也就沒有生命。過強與長期的應激，是機體種種疾病發生的根源。大家都承認，在現代社會中，由於過多的刺激stress，引起一些常見病發病率明顯上升。現以淺顯的例子解釋應激反應。任何人如在深山中突遇猛虎，必然產生強烈刺激，機體立即出現應激現象，表現為面色蒼白，心跳加快，瞳孔放大，血壓上升，汗毛豎立等。這是生命在特殊環境下，為了保存自己，準備進行生死搏鬥的警覺反應。這個反應的特點是交感神經興奮，體內腎上腺素物質大量分泌的結果。外來的刺激是複雜而多種多樣的，有輕、重、短暫和長期的不同，但都能由大腦皮層，通過下丘腦作用於腎上腺皮質，引起交感神經作用亢進，產生一系列症狀，只是在程度上有輕重、緩急的不同。這就是現代醫學上著名的西萊氏的應激學說（adaptation syndrome）。和警覺反應相反，練太極拳過程中出現的是鬆靜反應，主要表現在迷走神經作用增強。我們在一組長期練太極拳的成員中作調查，發現在練拳中分別出現以下各種現象的百分比為：口水分泌增加75%，皮膚發熱92%，出汗68%，腸鳴或排氣增加70%，噫氣75%。多數人練拳後血壓並不上升，心跳亦無加快。這些都是迷走神經興奮的明顯證明。迷走神經就是副交感神經，和交感神經同屬於自主神經系統，又稱做植物性神經系統。迷走神經與交感神經的作用不但相反，而且還有相互制約作用。交感神經使心跳加快，副交感神經使心跳變慢，生理學家形容前者是馬鞭子，後者是繮繩。二者主要不同點列表如下：

	副交感神經	交感神經
心跳	抑制	加速
唾液分泌	增加	減少
腸蠕動	促進	抑制
汗腺分泌	增加	—
血管	擴張	收縮
機體代謝	合成作用	分解作用

現代醫學證明交感神經過度興奮，腎上腺素能物質的刺激，是高血壓、冠心