

杨澄甫拳照

1931年拳架及其使用法

石月明编著

同济大学出版社

YANG CHENGFU'S PHOTOGRAPHS OF TAIJIQUAN



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Yang Chengfu's Photographs of Taijiquan:
The Postures of Taijiquan ~~and their Usage~~ Established in 1931

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太极宗师杨澄甫

Yang Chengfu, Master of Taijiquan(1883—1936)

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第一部分 以拳照为师

Part I Learnig Taijiquan from the Posture
Photographs

以拳照为师

以拳照为师，以名家拳照为师，名家拳照如同名家字帖是习拳者应该潜心临摹的。中华书法几千年，各朝代书法名家很多，称为“书圣”的只有东晋的王羲之一人。自东晋的王羲之至今一千六百多年来，在书法上能够称为“家”的，没有一个人没有临过王羲之的《兰亭序》的。练书法中叫做不工求工，必须下苦工以练出工整的字。杨式太极拳的名家很多，名家的拳照也很多，杨澄甫的拳照在杨式太极拳里，相当于书法中王羲之的《兰亭序》，杨家前辈其他人无拳照留下，杨澄甫就是杨式太极拳的“拳圣”了。

公开发表的杨澄甫拳照有两种：一种见于1925年的《太极拳术》一书中，该书由陈微明编写；另一种见于1931年的《太极拳使用法》一书，该书由董英杰编写。经查证，1921年的《太极拳势图解》一书中用的图也是按杨澄甫1925年发表的拳架绘制的。这表明1925年的拳架早在1921年前已经形成。在1934年出版的《太极拳体用全书》一书中，杨澄甫说：“翻阅十数年前之功架，又复不及近日”，足见杨澄甫对1931年发表的这套拳照更为满意。《太极拳势图解》一书是杨健侯的弟子许霏厚1921年所著，可见杨健侯所传的就是这一套拳。可惜杨健侯的拳架风采无拳照留下，只好以《太极拳术》中杨澄甫的拳照来推想了。杨澄甫两套拳照发表的时间相差10年，其中拳架的区别确是很大。1931的拳架舒展、浑厚、美观、大方、刚柔相济、内外一气，使杨家太极拳达到了炉火纯青的境界，集杨式太极拳之大成。

中华武术有一百多个拳种，每一个拳种都有一个基本的拳架作为该拳种的代表，这个主要拳架往往都是由几代人的智慧和心血凝聚而成，在一个拳种中占据着核心的地位，因为这个拳架蕴涵了该拳种的精髓。任何国家的任何一种体操，一般都是几个月之内就可以编成的，这与中华武术的拳架内涵远不可相提并论。太极拳是中华民族文化的瑰宝，也是世界文化宝库中的珍品，这是已被世界人民认可了的。太极拳的拳架，尤其是杨澄甫的拳架真迹，完全可以和王羲之的《兰亭序》相媲美，绝非一般体操可以比拟。

在杨澄甫的众多弟子中,认真、全面传授杨澄甫 1931 年拳架的首推傅钟文。人民体育出版社 1963 年出版的《杨式太极拳》一书用了杨澄甫的全部拳照,真实地画出了杨澄甫的拳架形象,动作的过渡部分也用杨澄甫的形象,保留了杨澄甫太极拳的原汁原味,这是傅钟文老师对杨澄甫太极拳,也可以说是对杨式太极拳的历史性贡献。但傅老师常说:“我的拳与杨老师不好比,差远啦”。

本像册包括杨澄甫单人拳照 59 幅、对敌图 37 幅、大捋拳照 4 幅,三部分共含拳照 100 幅,这是杨式太极拳的集大成者杨澄甫在七十多年前奉献给民族、社会和中华武术宝库的珍贵遗产。历代书法家要学练有成,必临摹王羲之的《兰亭序》;同理,要想学好杨式太极拳,临摹杨澄甫的拳照是最好的途径。杨澄甫 1931 年发表的拳照,大约是 1928 年前后形成的,到 1936 年去世,他大约演练、传授了七八年。傅钟文老师一生习练、传授这套拳长达六七十年之久,他对这套拳架的修练造诣绝非一般人可及。我在傅老师身边 22 年,头脑里只装傅老师的拳味,听到傅老师称赞杨澄甫拳架,我又首先装杨澄甫的拳味,这就是我经傅老师手把手传授,学练杨澄甫太极拳的三十年。我主张应该把这套拳架正式称为“杨澄甫太极拳”。我教拳都是按杨澄甫拳架严格要求学生的,同时也让学生用杨澄甫的拳照检查校对我的拳架,我的拳架只供参考,杨澄甫的拳架才是标准。传授杨澄甫太极拳不存在第几代的问题,任何学习或传授杨澄甫太极拳的人都应接受杨澄甫拳照标准的检验,在拳架上不存在别的标准。在此把检验的标准奉献给杨澄甫太极拳爱好者,以期学习者养成以杨澄甫拳照为师的好习惯。

以拳照为师就是要按照杨澄甫的拳照形象,一丝不苟地认真临摹,脚是什么样子、腿是什么样子、腰是什么样子、肩是什么样子、肘是什么样子、手是什么样子等等,都要细心揣摩。总而言之:周身上下都要像杨澄甫的样子,不可以走样。在临摹书法中叫做不工求工,在习练太极拳中叫做学规矩守规矩,几千年来的书法家,依靠临摹精神学而有成,学习太极拳也要有这种临摹精神,守规矩学样子。第一代、第二代先辈一幅拳照都没有留存,且杨澄甫的拳照也只有 100 幅,所以这 100 幅拳照可谓弥足珍贵。愿学习杨澄甫太极拳的人,拳架都以杨澄甫拳照为楷模。

最后,我希望每位练习杨澄甫太极拳的人,通过阅读本书取得更快的进步。

Learning Taijiquan from the Posture Photographs

The approach to practice Taijiquan is analogous to that of studying calligraphy, i. e. both need devoted efforts to imitate. In the Chinese history of calligraphy over several thousand years, there were quite a few famous calligraphists but only one, named Wang Xizhi in East Jin Dynasty, was reputed as the “Calligraphy Saint”. In fact, all calligraphists after him during their learning period have to pay much time to imitate Wang’s copybook named Lantingxu. The purpose of imitating copybooks is to write standard and neat Chinese characters; however, to reach this target is quite time-consuming and painstaking. Similarly, there exist many famous masters and Quan photographs of in Yang Style Taijiquan now but only Master Yang Chengfu and his posture photographs reach the status of Wang Xizhi and his Lantingxu in calligraphy. Since not any Quan photographs from Yang’s ancestors are available, Yang Chengfu is certainly the “Quan Saint” in Yang Style Taijiquan.

Taijiquan is a special kind of martial arts in China. There are two sets of Yang Chengfu’s Quan photographs openly published. The first one is named as Technique of Taijiquan compiled by Chen Weiming and published in 1925, and the second is The Usage of Taijiquan compiled by Dong Yingjie in 1931. It was verified that the diagrams in Diagrammatical Postures of Taijiquan published in 1921 was drawn based on the Quan photographs published in 1925, which indicates that the Quan photographs published in 1925 were taken at least as early as in 1921. It can be inferred by Yang Chengfu’s remark in the book named Manual of Taijiquan Postures published in 1934 that he was more satisfied with his Quan photographs published in 1931. The book Diagrammatical Postures of Taijiquan was written by Master Yang Jianhou’s disciple, Mr. Xu Longhou, which may suggest that Master Yang Jianhou inherited then the same set of Taijiquan. Unfortunately, the Quan photographs of Yang Jianhou have not been pre-

served, we can do nothing but use the Quan photographs of Yang Chengfu in the book named The Technique of Taijiquan instead. There is a time difference of 10 years for publishing between two sets of Quan photographs from Yang Chengfu, in which the Quan postures are remarkably different. To be specific, the Quan postures of 1931 version are characterized by being more vigorous, beautiful, liberal, flexible and penetrating, making Yang Style Taijiquan attain its perfection.

There are more than one hundred kinds of Quan in Chinese martial arts, and each has a primary postures as its representative, which generally come into being through efforts of several generations and contains the soul of that kind of Quan. The primary postures are the core of the kind of Quan because they embody the essence of the Quan. Almost any sort of gymnasium in any country can be compiled within several months but the compilation for Quan postures in Chinese martial arts cannot be finished within such a period. Taijiquan is a gem in the Chinese cultural heritage and also a curiosity in the civilization of the world, which is widely recognized throughout the world. The postures of Taijiquan, especially the ones performed by Master Yang Chengfu can no doubt compare favorably with Lantingxu written by Wang Xizhi.

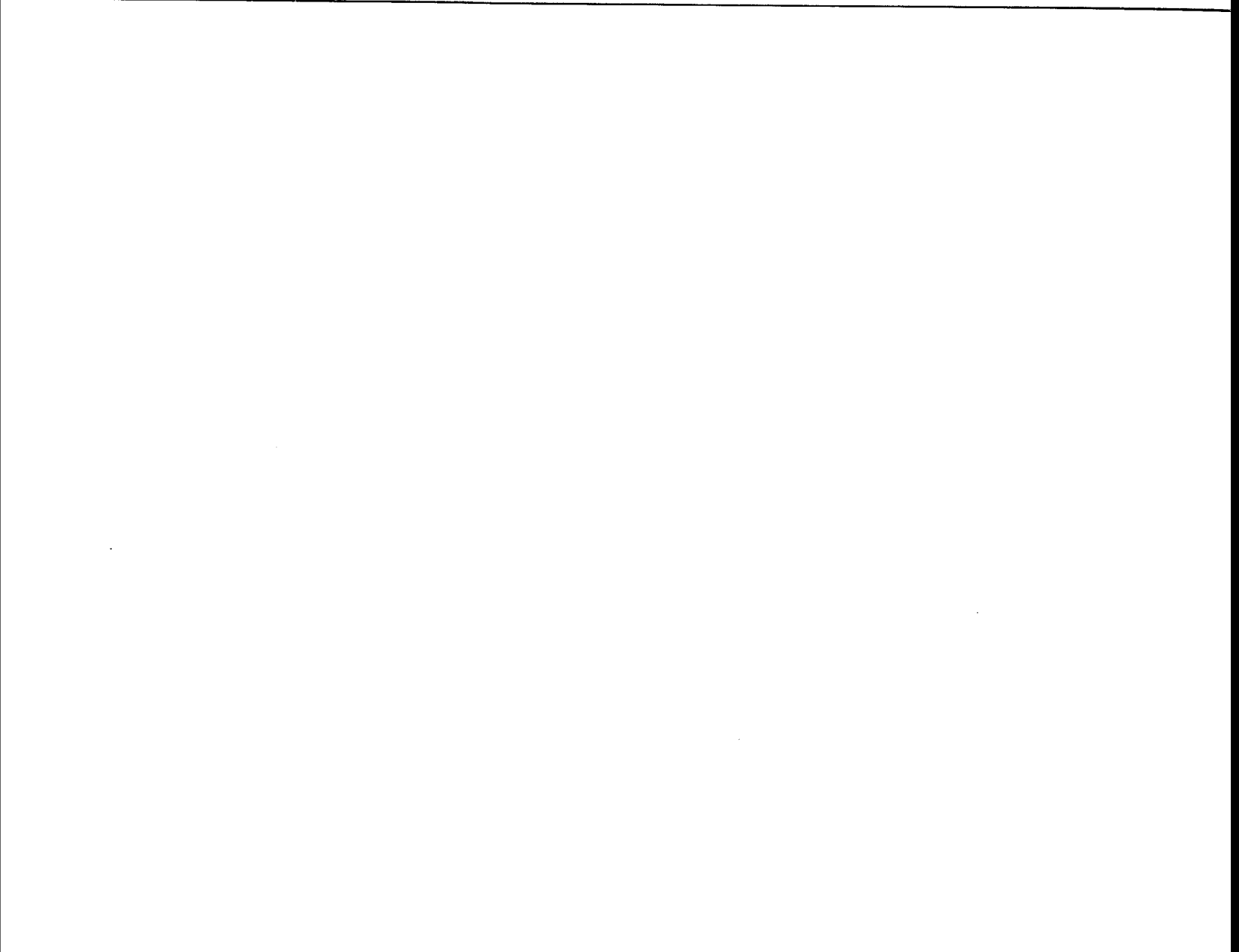
Among Yang Chengfu's disciples Fu Zhongwen is the one who passed on the Quan postures of Yang Chengfu of 1931 version earnestly and comprehensively. The Yang Style Taijiquan, a book published by People Sport Press in 1963 depicted accurately the posture, including the transitional posture images of Yang Chengfu, and retained the style of Yang Chengfu exactly as it is. This is a historical contribution made by Fu Zhongwen to Yang Chengfu's Taijiquan and Yang Style Taijiquan. However, Fu often said modestly: "My posture can not be mentioned with that of Master Yang in the same breath."

In this book there are altogether 100 posture photographs of Yang Chengfu distributed in three parts, including 59 photographs showing single postures, 37 showing tackling enemy and 4 showing the Dalü Formula. This book records the great contribution made by Yang Chengfu to our nation, society and Chinese martial arts about 70 years ago. As stated above, anyone who wishes to be a calligraphist has to copy Lantingxu written by Wang Xizhi; similarly, the best way to learn the Yang Style Taijiquan well is to copy Quan postures with great concentration.

The Quan postures published in 1931 took shape around 1928 and underwent development and impartation for seven to eight years before he died in 1936. Master Fu Zhongwen devoted all his life to the Yang Style Taijiquan, self-drilled and taught this set of Quan about 60 to 70 years. His attainments in this set of Quan were far better than others. I followed Master Fu as his disciple for 22 years and was strongly influenced by his Quan postures. When hearing Master Fu praise the Quan postures of Master Yang Chengfu, I tried immediately to imitate the postures of Master Yang. As a matter of fact, my past 30 years of studying Taijiquan is closely related to Master Fu. I maintain strongly that the current set of Quan postures be formally named as Yang Chengfu Taijiquan. Personally, I always make it clear when I teach my students that the Quan postures of Yang Chengfu are the true standard and my postures are for reference only. It is also my opinion that any practitioners should accept and follow postures of Yang Chengfu as the sole standard. The compilation of this book aims at offering the standard to enthusiasts of Yang Chengfu Taijiquan and assists the practitioners in cultivating good habits of learning from Quan postures.

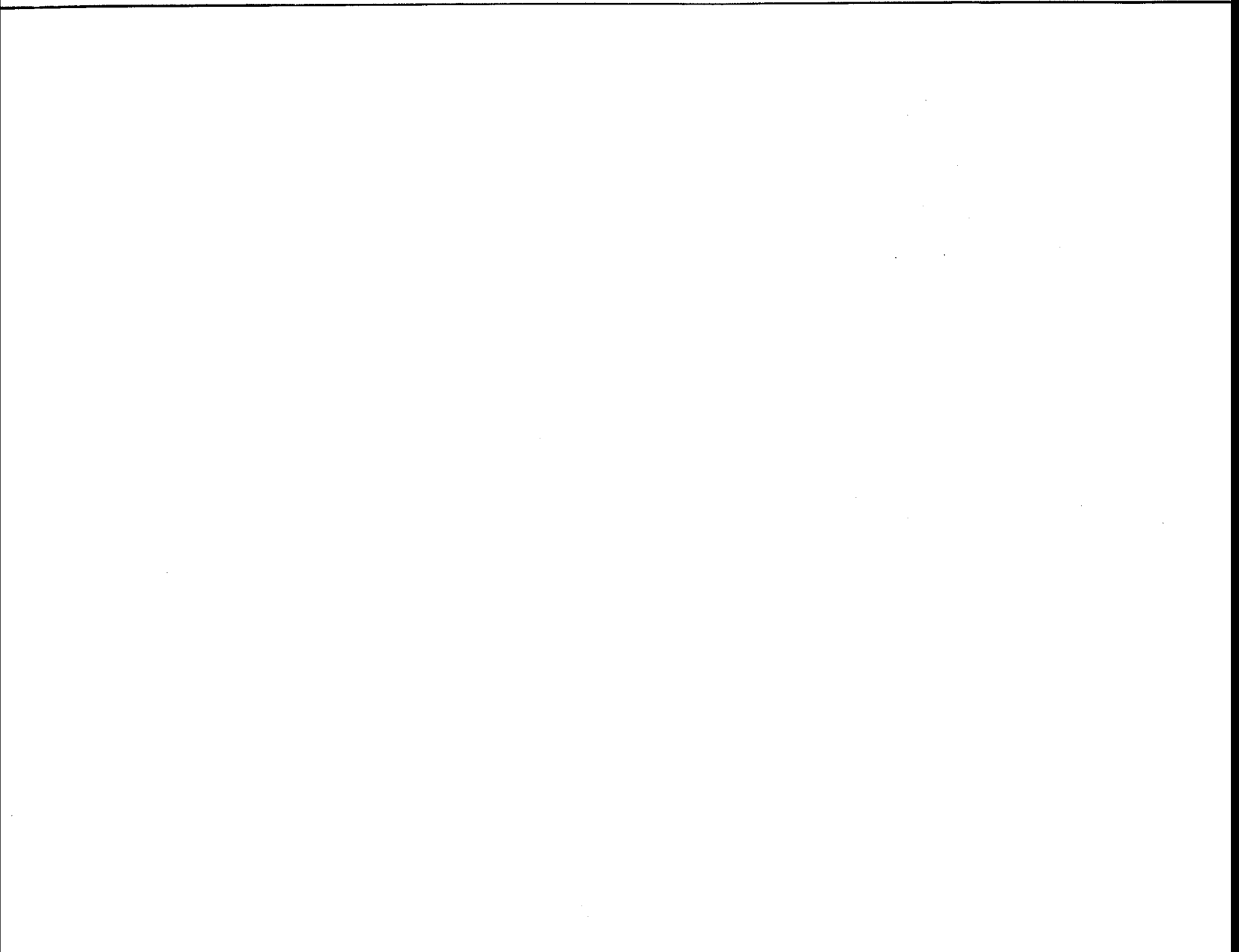
To practice Taijiquan must learn from the Quan postures of Yang Chengfu and copy the postures in a conscientious and meticulous way. The practitioner should endeavor to figure out the postures of legs, waist, shoulder, elbow and hands etc. In a word, the posture of whole body ought to resemble that of Yang Chengfu. Since many calligraphers in Chinese history became calligraphists through persistent efforts of copying Lantingxu, the practitioners of Taijiquan should also learn this kind of spirit. It is really a pity that no Quan posture photographs from predecessors of the first and second generations were left; therefore, the only 100 posture photographs of Yang Chengfu are really precious.

The author sincerely wishes that all learners of Yang Chengfu Taijiquan will follow his Quan postures and make fast progress through reading the book.



第二部分 拳架照

Part II Photographs Exhibiting the Postures of Taijiquan





01 起势
Commencing Form

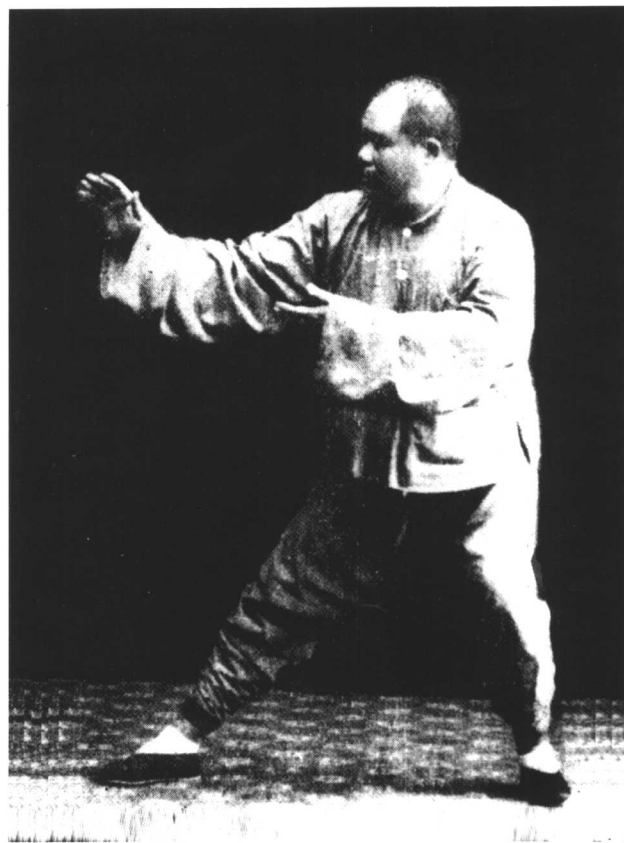


02 揽雀尾左棚
Grasp Bird's Tail and Ward Off (Left Style)



03 揽雀尾右棚

Grasp Bird's Tail and Ward Off (Right Style)



04 揽雀尾捋式

Grasp Bird's Tail (Through Pulling Back)