

太極拳練習 Tai Chi Chuan Practice

楊澄甫：太極拳之練習談

中國之拳術，雖派別繁多，要之皆寓有哲理之技術，歷來古人窮畢生之精力，而不盡其玄妙者，在在皆是。然學者若費一日之精力，即有一日之成效，日積月累，水道渠成。非若歐西之田徑賽等技，一說即明，略試便會，無精深玄妙之研究也。

太極拳，乃柔中寓剛，棉裡藏針之藝術，於技術上，生理上，力學上，有相當之哲理存焉。故研究此道者，須經過一定之程序，與相當之時日。雖然良師之指導，好友之切磋，故不可少，而最緊要者，是在逐日自身之鍛煉，否則談論終日，思慕經年，一朝交手，空洞無物，依然是門外漢。未有逐日功夫，古人所謂，終思無益，不如學也。若能晨昏無間，寒暑不易，一經動念，即舉摹練，無論老幼男女，其成功則一也。

近來研究太極拳者，由北而南，自黃河流域至楊子江流域、之江流域，今及珠江流域。同道日增，不禁為國術前途喜。然同道中，專心苦練，誠心向學，將來不可限量者，不乏其人，但普通不免入於兩途：一則天才既具，年力又強，舉一反三，穎悟出群，惜乎稍有小成，便是滿足，遽邇中輟，未能大受；其次，急求速效，忽略而成，未經一載，拳劍刀槍皆已學成，雖能依樣葫蘆，而實際未得此中三昧，一經考究其方向動作，上下內外，皆未合度，如欲改正，則式式皆須修改，且朝經改正，而夕已忘卻。故常聞人曰：『習拳容易改拳難』，此語之來，皆由速成而致此。如此輩者，以誤傳誤，必致自誤誤人，最為技術前途憂者也。

太極拳開始，先練拳架。所謂拳架者，即照拳譜上各式名稱，一式一式由師指授，學者悉心靜氣，默記揣摩，而照行之，謂之練架子。此時學者應注意內外上下：屬於內者，即所謂用意不用力，下則氣沉丹田，上則虛靈頂勁；屬於外者，周身輕靈，節節貫穿，由腳而腿而腰，沉肩曲肘等是也。初學之時，先此數句，朝夕揣摩，而體會之，一式一手，總須仔細推求，舉動練習，務求正確。習練既純，再求二式，於是逐漸而至於習完，如是則毋事改正，日久亦不致更變要領也。

習練運行時，周身骨節，均須鬆開自然。其一，口腹不可閉氣；其二，四肢腰腿，不可起強勁。此二句，學內家拳者，類能道之，但一舉動，一轉身，或踢腿擺腰，其氣喘矣，起身搖

矣，其病皆由閉氣與起強勁也。

一、 摹練時頭部不可偏側與俯仰，所謂要頂頭懸，若有物頂於頭上之意，切忌硬直，所謂懸字意義也。目光雖然向前平視，有時當隨身法而轉移，其視線雖屬空虛，亦??為變化中一緊要之動作，而補身法、手法之不足也。其口似開非開，似閉非閉，口呼鼻吸，任其自然。如舌下生津，當隨時咽入，勿吐棄之。

二、 身軀宜中正而不倚，脊樑與尾閭，宜垂直而不偏；但遇開合變化時，有含胸拔背、沉肩轉腰之活動，初學時即須注意，否則日久難改，必流於板滯，功夫雖深，難以得以致用矣。

三、 兩臂骨節均須鬆開，肩應下垂，肘應下曲，掌宜微伸，指尖微曲，以意運臂，以氣貫指，日積月累，內勁通靈，其玄妙自生矣。

四、 兩腿宜分虛實，起落猶似貓行。體重移於左者，則左實，而右腳謂之虛；移於右者，則右實，而左腳謂之虛。所謂虛者，非空，其勢仍未斷，而留有伸縮變化之餘意存焉。所謂實者，確實而已，非用勁過分，用力過猛之謂。故腿曲至垂直為準，逾此謂之過勁，身軀前撲，即失中正姿勢，敵得乘機攻矣。

五、 腳掌應分踢腿（譜上為左右分腳或寫左右翅腳）與蹬腳二式，踢腿時注意腳尖，蹬腿時則注意全掌，意到而氣到，氣到而勁自到，但腿節均須鬆開而平穩出之。此時最易起強勁，身軀波折而不穩，發腿亦無力矣。

太極拳之程序，先練拳架（屬於徒手），如太極拳、太極長拳；其次單手推挽、原地推手、活步推手、大捋、散手；再次則器械，如太極劍、太極刀、太極槍（十三槍）等是也。

練習時間，每日起床後兩遍，若晨起無暇，則睡前兩遍，一日之中，應練七八次，至少晨昏各一遍。但醉後、飽食後，皆宜避忌。

練習地點，以庭院與廳堂，能通空氣，多光線者為相宜。但忌直射之烈風與有陰濕霉氣之場所耳，因身體一經運動，呼吸定然深長，故烈風與霉氣，如深入腹中，有害於肺臟，易致疾病也。練習之服裝，宜寬大之中服短裝與闊頭之布鞋為相宜。習練經時，如遇出汗，切忌脫

衣裸體，或行冷水揩抹，否則未有不罹疾病也。

鄭曼青自修要略摘錄

練功架時，切記「一動無有不動，一靜無有不靜」，二句要論。尤須注意其根在腳。全身重量，只許放在一隻腳上。主宰於腰，不獨手與腳要隨腰轉動，白顛頂及踵與眼神，皆須隨腰轉動。故相傳所謂練太極拳不動手，即是謂手足不能自動，惟腰為主。

「尾閭中正神貫頂，滿身輕利頂頭懸」，此二語不可忽視。頂頭倘有擺動，祕傳所謂：雖練三十年不得成功。然尾閭不得中正，神亦不能貫頂。頂頭懸者，正由總其髮若辮子，懸於樑上之意耳。

「一處有一處虛實，處處總此一虛實」。如無虛實，即無陰陽。無陰陽，便非太極。如兩手必分陰陽，陰陽便是虛實，兩腳亦然。惟左手必與右腳相合，右手必與左腳相合，因係同一交叉神經故耳。此為左右上下手足之分虛實也。所謂總此一虛實者，及其根在腳，將全身重量必須放在一隻腳上；若兩腳同時用力，便是雙重。雙重即如少林拳馬步，此為太極拳最忌之大病也！切記！切記！

「周身節節貫串」，則氣可以通矣。氣通不獨於體有裨，於用亦大有益。發勁提放，尤賴節節貫串，方能達力學槓桿之作用。不然則枝枝節節，散漫而不能應心聽用矣。

「氣宜鼓盪」，即以丹田之氣，與空氣互相鼓盪。餘曾發明陸地游泳一說，見拙著十三篇，即以空氣比水而已：漸漸覺往來迴旋，卻有壓力。久之愈覺壓力甚大，此即所謂虛則實之。然若與有大力之人較手，則反視若與空氣相搏，此所謂實則虛之。能是，可得妙用無窮矣！

「內固精神，外示安逸」，此得體用兼賅之妙。泰山崩於前，麋鹿興於左，可使色不變，目不瞬者，以其內固精神，而有不動心之修養。此即孟子所謂養吾浩然之氣之作用耳。「長拳者，如長江大海，滔滔不絕」。太極拳原為十三式長拳，喻其動盪滔滔不絕也。動者必有主力，以致推動，如火車、汽車、電車然，是運之而後動也。動之餘力回盪，易所謂剛柔相摩，八卦相盪，亦猶動盪也。是以動餘必有其盪，盪之未定，復續之以動，周而復始，永無間斷。故太極拳雖止為十三式，而謂為長拳，其意在此。正猶長江大海之滔滔不絕，亦即易

之所謂摩盪之旨。此即天地陰陽之動盪，亦無已期耳，非謂功架之長短。倘功架增至萬式，猶區區耳，不足稱滔滔不絕也。此即喻其綿綿不斷而已。

「心為令」三字，乃太極拳唯一之要訣。「以心行氣，以氣運身」，於以推動矣。

然手足絕不可自動，非待腰能「便利從心」之後，手足方得隨腰而動，是之謂太極拳不動手，且足亦不自動。故太極拳之動作，真所謂牽動一髮，則全身俱動。學者其體驗之，自有得也。

太極拳術十要：楊澄甫口授，陳微明筆述

一、虛靈頂勁 頂勁者。頭容正直。神貫于頂也。不可用力。用力則項強。氣血不能流通。須有虛靈自然之意。非有虛靈頂勁。則精神不能提起也。

二、含胸拔背 含胸者。胸略內涵。使氣沉于丹田也。胸忌挺出。挺出氣挪胸際。上重下輕。腳根易于浮起。拔背者。氣貼于背也。能含胸則自能拔背。能拔背則能力由脊發。所向無敵也。

三、鬆腰 腰為一身之主宰。能鬆腰然後兩足有力。下盤穩固。虛實變化皆由腰轉動。故曰。命意源頭在腰隙。有不得力必于腰腿求之也。

四、分虛實 太極拳術以分虛實為第一義。如全身皆坐在右腿。則右腿為實。左腿為虛。全身坐在左腿。則左腿為實。右腿為虛。虛實能分。而後轉動輕靈。毫不費力。如不能分。則步重滯。自立不穩。而易為人所牽動。

五、沉肩墜肘 沉肩者。肩鬆開下垂也。若不能鬆垂。兩肩端起。則氣亦隨之而上。全身皆不得力。墜肘者。肘往下鬆墜之意。肘若懸起。則肩不能沉。放人不遠。近于外家之斷勁矣。

六、用意不用力 太極論云。此全是用意不用力。練太極拳身鬆開。不使用分毫之拙勁。以留滯于筋骨血脈之間以自縛束。然後能輕靈變化圓轉自如。或疑不用力何以能長力。蓋人身

之有經絡。如地之有溝洫。溝洫不塞而水行。經絡不閉而氣通。如渾身僵勁充滿經絡。氣血停滯。轉動不靈。牽一髮而全身動矣。若不用力而用意。意之所至。氣即至焉。如是氣血流注。日日貫輸。周流全身。無時停滯。久久練習。則得真正內勁。即太極論中所云。極柔軟然後能堅剛也。太極功夫純熟之人。臂縛如綿裹鐵。分量極沉。練外家拳者。用力則顯。有力不用力時。則甚輕浮。可見其力乃外勁浮面之勁也。外家之力最易引動。不足尚也。

七、上下相隨 上相隨者。即太極論中所云。其根在腳。發于腿。主宰于腰。形于手指。由腳而腿而腰。總須完整一氣也。手動、腰動、足動。眼神亦隨之動。如是方可謂之上下相隨。有一不動。即散亂矣。

八、內外相合 太極所練在神。故云。神為主師。身為驅使。精神能提起。自然舉動輕靈。架子不外虛實開合。所謂開者。不但手足開。心意亦與之俱開。所謂合者。不但手足合。心意亦與之俱合。能內外合為一氣。則渾然無間矣。

九、相連不斷 外家拳術。其勁乃後天之拙勁。故有起有止。有續有斷。舊力已盡。新力未生。此時最易為人所乘。太極用意不用力。自始至終。綿綿不斷。周而復始。循環無窮。原論所謂如長江大河。滔滔不絕。又曰。運勁如抽絲。皆言其貫串一氣也。

十、動中求靜 外家拳術。以跳躑為能。用盡氣力。故練習之後。無不喘氣者。太極以靜御動。雖動猶靜。故練架子愈慢愈好。慢則呼吸深長。氣沉丹田。自無血脈憤張之弊。學者細心體會。庶可得其意焉。

YANG'S TEN IMPORTANT POINTS by Yang Cheng-fu (1883 - 1936) as researched by Lee N. Scheele

1. Head upright to let the shen [spirit of vitality] rise to the top of the head. Don't use li [external strength], or the neck will be stiff and the ch'i [vital life energy] and blood cannot flow through. It is necessary to have a natural and lively feeling. If the spirit cannot reach the headtop, it cannot raise.
2. Sink the chest and pluck up the back. The chest is depressed naturally inward so that the ch'i can sink to the tan-t'ien [field of elixir]. Don't expand the chest: the ch'i gets stuck there and the body becomes top-heavy. The heel will be too light and can be uprooted. Pluck up the

back and the ch'i sticks to the back; depress the chest and you can pluck up the back. Then you can discharge force through the spine. You will be a peerless boxer.

3. Sung [Relax] the waist. The waist is the commander of the whole body. If you can sung the waist, then the two legs will have power and the lower part will be firm and stable. Substantial and insubstantial change, and this is based on the turning of the waist. It is said "the source of the postures lies in the waist. If you cannot get power, seek the defect in the legs and waist."
4. Differentiate between insubstantial and substantial. This is the first principle in T'ai Chi Ch'uan. If the weight of the whole body is resting on the right leg, then the right leg is substantial and the left leg is insubstantial, and vice versa. When you can separate substantial and insubstantial, you can turn lightly without using strength. If you cannot separate, the step is heavy and slow. The stance is not firm and can be easily thrown off balance.
5. Sink the shoulders and drop the elbows. The shoulders will be completely relaxed and open. If you cannot relax and sink, the two shoulders will be raised up and tense. The ch'i will follow them up and the whole body cannot get power. "Sink the elbows" means the elbows go down and relax. If the elbows raise, the shoulders are not able to sink and you cannot discharge people far. The discharge will then be close to the broken force of the external schools.
6. Use the mind instead of force. The T'ai Chi Ch'uan Classics say, "all of this means use I [mind-intent] and not li." In practicing T'ai Chi Ch'uan the whole body relaxes. Don't let one ounce of force remain in the blood vessels, bones, and ligaments to tie yourself up. Then you can be agile and able to change. You will be able to turn freely and easily. Doubting this, how can you increase your power?

The body has meridians like the ground has ditches and trenches. If not obstructed the water can flow. If the meridian is not closed, the ch'i goes through. If the whole body has hard force and it fills up the meridians, the ch'i and the blood stop and the turning is not smooth and agile. Just pull one hair and the whole body is off-balance. If you use I, and not li, then the I goes to a place in the body and the ch'i follows it. The ch'i and the blood circulate. If you do this every day and never stop, after a long time you will have nei chin [real internal strength]. The T'ai Chi Ch'uan Classics say, "when you are extremely soft, you become extremely hard and strong." Someone who has extremely good T'ai Chi Ch'uan kung fu has arms like iron

wrapped with cotton and the weight is very heavy. As for the external schools, when they use li, they reveal li. When they don't use li, they are too light and floating. Their chin is external and locked together. The li of the external schools is easily led and moved, and not to be esteemed.

7. Coordinate the upper and lower parts of the body. The T'ai Chi Ch'uan Classics say "the motion should be rooted in the feet, released through the legs, controlled by the waist and manifested through the fingers." Everything acts simultaneously. When the hand, waist and foot move together, the eyes follow. If one part doesn't follow, the whole body is disordered.
8. Harmonize the internal and external. In the practice of T'ai Chi Ch'uan the main thing is the spirit. Therefore it is said "the spirit is the commander and the body is subordinate." If you can raise the spirit, then the movements will naturally be agile. The postures are not beyond insubstantial and substantial, opening and closing. That which is called open means not only the hands and feet are open, but the mind is also open. That which is called closed means not only the hands and feet are closed, but the mind is also closed. When you can make the inside and outside become one, then it becomes complete.
9. Move with continuity. As to the external schools, their chin is the Latter Heaven brute chin. Therefore it is finite. There are connections and breaks. During the breaks the old force is exhausted and the new force has not yet been born. At these moments it is very easy for others to take advantage. T'ai Chi Ch'uan uses I and not li. From beginning to end it is continuous and not broken. It is circular and again resumes. It revolves and has no limits. The original Classics say it is "like a great river rolling on unceasingly." and that the circulation of the chin is "drawing silk from a cocoon " They all talk about being connected together.
10. Move with tranquility [Seek stillness in movement]. The external schools assume jumping about is good and they use all their energy. That is why after practice everyone pants. T'ai Chi Ch'uan uses stillness to control movement. Although one moves, there is also stillness. Therefore in practicing the form, slower is better. If it is slow, the inhalation and exhalation are long and deep and the ch'i sinks to the tan-t'ien. Naturally there is no injurious practice such as engorgement of the blood vessels. The learner should be careful to comprehend it. Then you will get the real meaning.

