

A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM

DAHONG BOXING

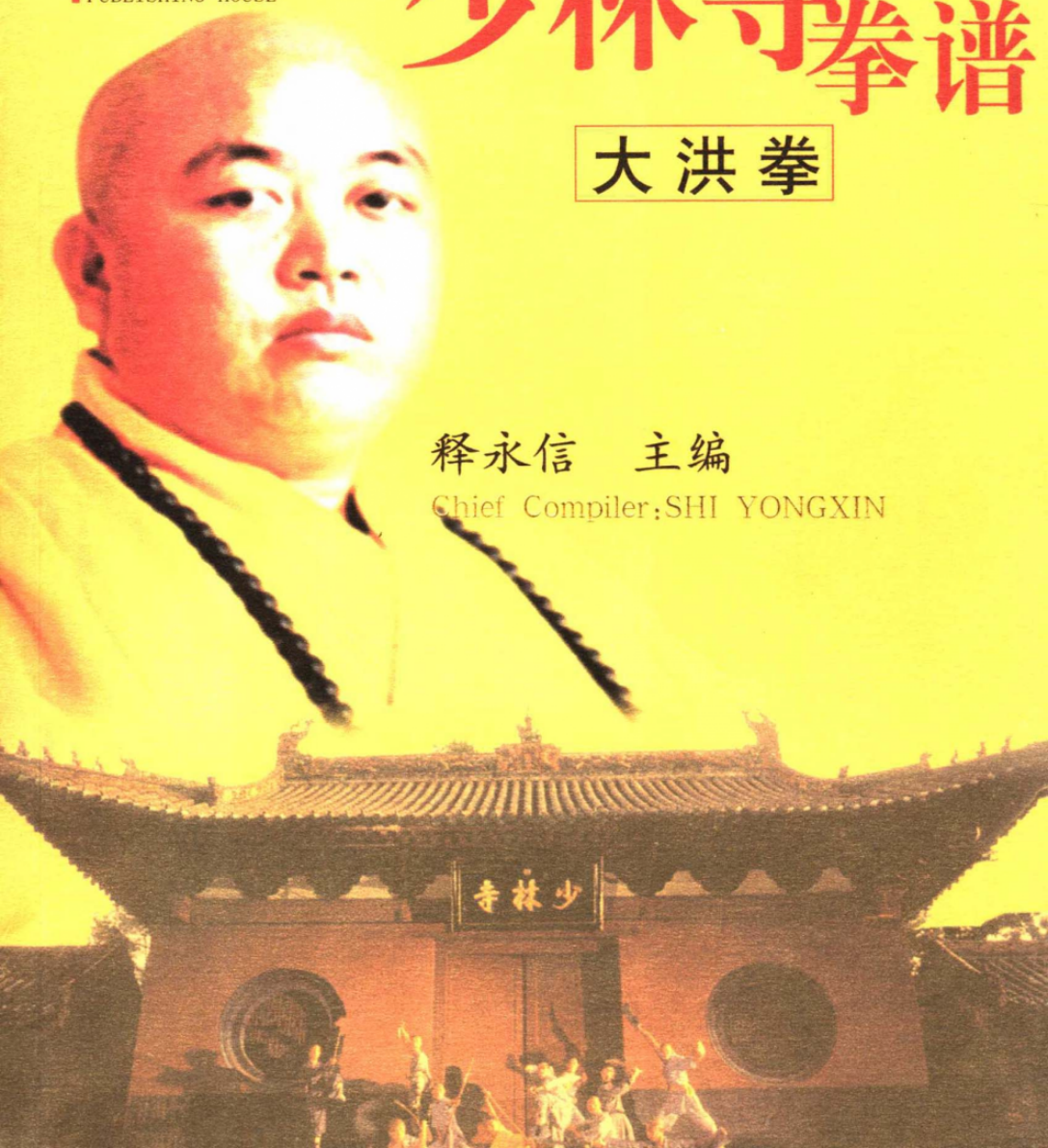
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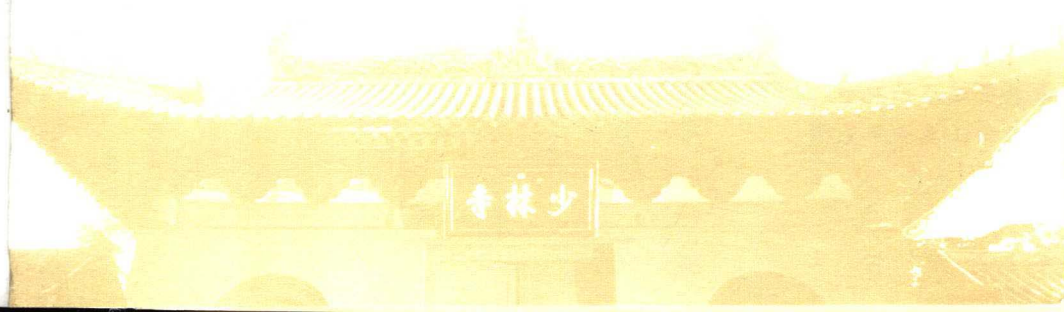
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Preface

The culture of such traditional Chinese martial arts as are peculiar to Shaolin Buddhist Monastery is both uniquely expansive and subtly philosophic and stands out as a component of world cultural heritage.

Though there is an astoundingly bountiful spectrum, offered over centuries by the monastery, of pugilistic routines and traditional weaponry routines, yet none of them has ever been handed down to the monastic posterity in an unsystematic manner. Nevertheless we are confronted with the problem of technical adulteration that spoils the authenticity of some of Shaolin martial-art forms or routines. The problem is playing havoc with martial-art competitions as well as training programs across our country. Admittedly some martial-art coaches' mishandlings of Shaolin kung-fu lore have contributed partially to the problem. Therefore Shaolin Monastery takes it for granted that it is incumbent upon the monastery to retrieve such portions of Shaolin kung-fu lore as have already sunk into oblivion, to re-systematize Shaolin kung-fu lore and the systems of pugilistic and weaponry routines, and to standardize all of them. The first step the monastery took in this connection was the initiation of a hunt for the lost portions of Shaolin kung-fu lore by approaching not only the Buddhist martial artists but also such secular martial artists as have received kung-fu training at the monastery precisely for soliciting information that

contributes to replenishing the diminished Shaolin kung-fu lore. In 2002 the monastery created on its precincts “The Workshop for Shaolin Style of Kung-fu”. The setup is composed of Shaolin kung-fu experts and dedicates itself to the task of re-systematizing and standardizing Shaolin kung-fu so as to lay a sound foundation of a prospective Shaolin kung-fu instruction system which is to benefit our posterity. For more than a millennium, generation after generation of Shaolin monastic population has been in the unswerving habit of exploring diverse constituents of Shaolin kung-fu lore and practicing diverse pugilistic and weaponry routines. By “routine” is meant “the stereotyped and serialized martial-art movements and techniques” that have proved quite operative in real combat situation. Routines are outcome of age-old *wushu* training from time immemorial and decisively instrumental for kung-fu training. So it goes without saying that “routines” are of vital importance for the realm of Shaolin martial arts.

Bearing the generic title *A Shaolin Monastery's Compendium of Pugilism*, are a series of monographic writings expatiating on the entire gamut of such pugilistic routines as handed down through the lineage of kung-fu monks of the monastery. Routines thus anthologized in the compendium are all genuine Shaolin kung-fu. And these monographic writings are to be published one after another and should be duly esteemed as standardized Shaolin-*wushu* teaching materials fit to be used by those who desire to master Shaolin kung-fu. In the future, formulation of the rules which govern the organization of a Shaolin-martial-art-routine match can be based on this compendium.

On the occasion of the debut of this compendium, I pray that Shaolin school of traditional Chinese martial arts would further benefit the health of mankind and that everybody would elicit bliss from it!

Amitabha!

釋永信

09.09.2006

前 言

少林寺武术文化博大精深，是世界文化遗产。

少林功夫拳械套路繁多，但都流传有序。目前存在少林功夫套路练习不统一的问题，给训练和竞赛都造成了一定的困难。这不排除以讹传讹的过错。挖掘、整理、统一、规范少林功夫拳械套路是少林寺义不容辞的责任。我寺组织人员，首先是对僧俗弟子及社会上的老拳师调查访问，对少林寺遗留下来的拳械套路进行挖掘整理。2002年我寺又组织专业人员成立了少林武术工作室，对少林功夫套路进行专业的整理、统一、规范，为今后的少林功夫教学打下了良好的基础。这些套路是一千多年来我寺僧人世代演习的套路。所谓套路就是人们在长期的演习中，逐渐择其确切实用的招势编为定式，以便人们更好地练习。套路之重要可见一斑。

《少林寺拳谱》将陆续出版少林寺流传下来的传统套路，这些套路是少林寺的真传，可以作为习少林功夫者的标准教材，为今后少林功夫套路竞赛及竞赛规则的制订打下了基础。

新书出版，我祈祷少林功夫造福于人们，人人都有一个强健的体魄。

阿弥陀佛！

釋永信

2006年9月9日

ABOUT SHAOLIN-STYLE DAHONG BOXING

Reputed as representative of the whole spectrum of Shaolin-style pugilistic art and ordained as a compulsory course in martial arts for all Shaolin novice kung-fu monks, the routine of "Dahong" is characterized by its strict compactness in terms of movement sequence, pronounced purposefulness in terms of defense or offense initiative, unusual economy in terms of maneuvering space, reliable stability in terms of corporeal mobility, promptness in reacting, and efficiency in subduing. The routine is teeming with unexpectedly brilliant stunts and accordingly rated as cream of traditional Chinese martial arts.

少林大洪拳

大洪拳是少林拳法的代表性套路，少林寺僧入门必修之拳法，此拳结构严谨，攻防分明，架势矮小，起落稳健，出手即到，一招制敌，其中绝招多多，被视为中国武术的精华。

PART 1 第一节

Form 1-1

Having assumed a standing position and set his feet shoulder-width apart, a practitioner now places his clenched fists waist-high and close to his body and looks into distance. (fig. 1)

Points claiming special attention: A practitioner has to let his chin recede a little and be ready to extend his neck. His shoulders should be posed naturally, and he should refrain from puffing his chest up. His spine should be straightened. He cups one hand in the other in front of his chest with his one elbow nestling against one of his hypochondria and the other elbow his other hypochondrium.

1—1. 预备式

身体直立，两脚平行开立，与肩同宽，两手握拳抱于腰间，眼向前平视。(图1)

要点：下颌微收，头向上顶；



fig.1 (图1)



fig.2 (图2)

沉肩、含胸、收腹、腰直立；屈肘抱拳，两肘贴肋。

Form 1-2

With his right foot remaining where it was, he turns himself left nearly 90° , changes his left fist into a palm, and whisks it downward across the length of his upper body before first swinging it leftward and then moving it upward until it reaches a point which is obliquely above his brow. There, his left palm is turned to face partly forward and partly upward. He gazes ahead. (fig. 2)

1—2. 白云盖顶

右脚不动，身体左转近 90° ，同时左拳变掌，经左侧向下、向外、向上举于前额斜上方，翻腕亮拳，掌心斜向上，眼向前平视。(图2)



fig.3-1 (图3-1)

Form 1-3

Now he hops forward on his left foot. When he lands his right foot on the ground, his left foot is left to suspend above the ground. At this moment he keeps gazing ahead. (fig. 3-1)

Now he lets his left foot gains a full step forward, then sinks himself

maximally down on his right leg, and at the same time stretches his left leg to the utmost leftward. Presently he pulls his left palm almost vertically downward so that it passes the length of his torso and stops in front of his crotch. He looks to the left. (fig. 3-2)

Points claiming special attention: In doing this form a practitioner should keep his chest squared, but his spine should incline a little from his lumbar vertebra upward. His hips should be stably poised. His left foot should be held perpendicular to his left shinbone. When his foot rests on the ground, its sole must be fully in contact with the ground.

1—3. 跳步单叉(仆步)

左脚蹬地后提，右脚从左脚前面盖跳；眼向前平视。(图3-1)

左脚向前迈步，右腿全蹲呈左仆步；左掌从上经胸前向下按于档前；眼向左平视。(图3-2)

要点：挺胸、塌腰、坐胯，左脚尖内扣，全脚掌着地。

Form 1-4

Now having heaved his torso upward a bit, straightened his right leg to



fig.3-2 (图3-2)



fig.4 (图4)

shove the weight of his torso mainly onto his left leg, and turned his torso leftward while bending his left knee a little, he swings his left palm from before his crotch leftward and downward to drift past his left instep, directs it to travel upward from there with his left arm fully extended. Thus his left palm continues to describe an arc upward until it looms over his brow. Thus his left palm stays there, facing forward. Now he lets his right fist sally forth from his waist to go toward his chest until its first knuckle is in touch with the chest's center, straightens his legs, and swerves his torso leftward for the purpose of jabbing his right elbow into his imaginary opponent. He looks ahead. (fig. 4)

Points claiming special attention: When a practitioner bends his left knee, he has to do it properly. When extending his right leg, he should keep it straight. When jabbing his right elbow at his imaginary rival, the elbow should be moved to a point which is vertically above his left kneecap.

1—4. 起身盘肘

右脚蹬地，身体前移呈左弓

步，于上体前移的同时，左掌经左脚面由内向外接手，再经左侧向外、向上画弧至额部上方，翻腕架拳；右拳拳面顶贴胸前，转腰、合胯、盘肘前击；眼向前平视。（图4）

要点：前腿弓屈、后腿蹬直，右肘、左膝相合，上下垂直。

Form 1-5

Now having retracted his left foot so as to place it beside his right foot with only its tiptoe resting on the ground, he turns his torso right 90° and, while doing this, not only changes his fists into palms with their dorsa turned to face upward but brings his arms horizontally rightward. His eyes follow the movements of his palms. (fig. 5-1)

While his arms are still moving and, before his torso is turned right, he not only gradually rotates his forearms in such a way that his palms are made to face upward but also gradually turns his forearms upright. When his forearms are at a right angle with his upper arms, he begins to move his whole arms upward and backward with his palms turned to face his body. Now after the palms are raised above the top of his



fig.5-1 (图 5-1)



fig.5-2 (图 5-2)

head, they move to stay at a point above his left shoulder. There they are changed into fists before the fists are swept swiftly downward to stop before the left part of his chest. At the same time his feet alternately and heavily stamp the ground. While stamping his feet, their knees are kept somewhat bent. He looks at an imaginary object to the left. (fig. 5-2)

Points claiming special attention: A practitioner should pay attention to keeping himself stable. When stamping his feet, he should do it energetically.

1—5. 双云顶

左脚蹬地回收呈丁步，身体右转90°，两拳变掌向前伸出，呈前平举，掌心向下，随转体向右平抹；眼随掌转视。(图5-1)

两掌右移不停，至右侧时前臂外旋、屈肘，掌心上翻，继续上移，掌心向内，绕向头后，经左肩上变拳向下用力拉于左胸前；同时左、右脚依次用力跺地，两腿微屈；眼看左前方。(图5-2)

要点：身体沉稳，震脚有力。

Form 1-6

Now having moved his right foot

half a step rightward and forward, somewhat bent his right knee, and then placed his left foot beside his right foot, he raises his left heel off the ground, leaving only his left tiptoe aground and then, while rotating his forearms, pivots his wrists not only to make his palms face downward but also to have his left knuckles press against the thumb side of his right wrist. Having done this, he pushes forward his palms thus posed and, while his palms are being thrust forth in such a manner, surges the upper part of his body forward to intensify the thrust. He looks at an imaginary object to the left. (fig. 6)

Points claiming special attention: The movements of a practitioner's hands and feet must be in coordination. Those of his movements, which call for great exertion, should be distinguished clearly from those that do not. The muscles in his palms and wrists should be invariably kept tautened.

1—6. 七星

左脚蹬地，右脚向右前方斜跨半步，右膝微屈，左腿相随，脚尖点地呈左丁步；两前臂内旋、拧腕，左拳面顶住右腕桡侧，以腰发



fig.6 (图6)

力，向右前方推出，拳心向下；眼向左平视。（图6）

要点：手到步到，虚实分明，力达拳腕。

Form 1-7

Now having pushed his left foot a step to the left so that he can take a “seated-on-saddle” stance*, drawn his hands backward to a point in front of his chest, and at the same time rotated his forearms in such a way that his two little fingers stay in touch with his metacarpal bones being pointed upward, he stares at his fists. (fig. 7-1)



fig.7-1 (图7-1)

* “A ‘seated-on-saddle’ stance” refers to such a posture taken by a practitioner that after having placed his feet a full step apart he simultaneously bends his knees somewhat so as to have his torso lowered to whatever an extent to suit himself. Such a posture reminds us of the position of a rider on horseback.— translator’s note.

Without a pause, he straightens his right leg, turns his torso left, shoved the weight of his torso mainly onto his left leg which remains bent at the knee; he rotates his forearms in such a way that the backs of his hands are turned upward, then horizontally flings his fists in opposite directions, thus holding his arms aligned with his shoulders, and twists his fists in such a way that the first phalanx of thumb and the first phalanx of index of his one hand face the counterparts of his other hand. He looks ahead. (fig. 7-2)

Points claiming special attention:
When a practitioner flings his fists in opposite directions, the punches delivered by his fists can be harder with a simultaneous straightening of his spine. And the muscles in his fists need to be kept taut.

1—7. 单鞭

左脚向左迈步呈马步，两臂外旋，屈肘内收于胸前，拳轮相接，拳心向上；眼视两拳。(图7-1)

上动不停，右腿蹬地合胯，上体左转呈左弓步；两臂内旋，拳心向下向两侧横击；两臂微屈，拳眼相对；眼向前平视。(图7-2)

要点：以腰带臂，力达拳轮。

Form 1-8

Now he changes his fists into palms and at the same time turns his palms to face downward. Having done this, he first swings his right palm a little backward and then whisks it downward toward the right side of his left knee with his right palm facing upward. At the same time he directs his left palm to a point in front of the right part of his chest with the palm turned to face right. He looks ahead. (fig. 8-1)



fig.7-2 (图7-2)



fig.8-1 (图8-1)



fig.8-2 (图 8-2)

Without a pause, he draws his left foot back a half step, leaves only his left tiptoe to barely touch the ground, and changes his left palm into a fist. Instantly he presses his left fist downward while directing his right palm upward to approach the thumb side of his left forearm which is now in front of his abdomen. When his right palm arrives there, he changes it into a fist, gyrates his right forearm counterclockwise so that the back of his right fist faces upward, and presses his right thumb metacarpal to his stomach. Then he shoves his left thumb metacarpal near the little-finger metacarpal of his right hand, with his palms facing downward. He looks ahead. (fig. 8-2)

1—8. 怀中抱月

两拳变掌，掌心向下，右掌由后向前下方插抄至左膝内侧，掌心向上；同时左掌回收于右胸前，掌心向右；眼向前平视。(图8-1)

上动不停，左脚回收半步，脚尖虚点地面，左掌变拳下压，右掌向上、向里贴绕左拳内旋拧里变拳，下沉于腹前，右拳拳眼贴腹，左拳拳眼与右拳轮相接，拳心均向下。眼向前平视。(图8-2)