

A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM

ERLU ROU BOXING

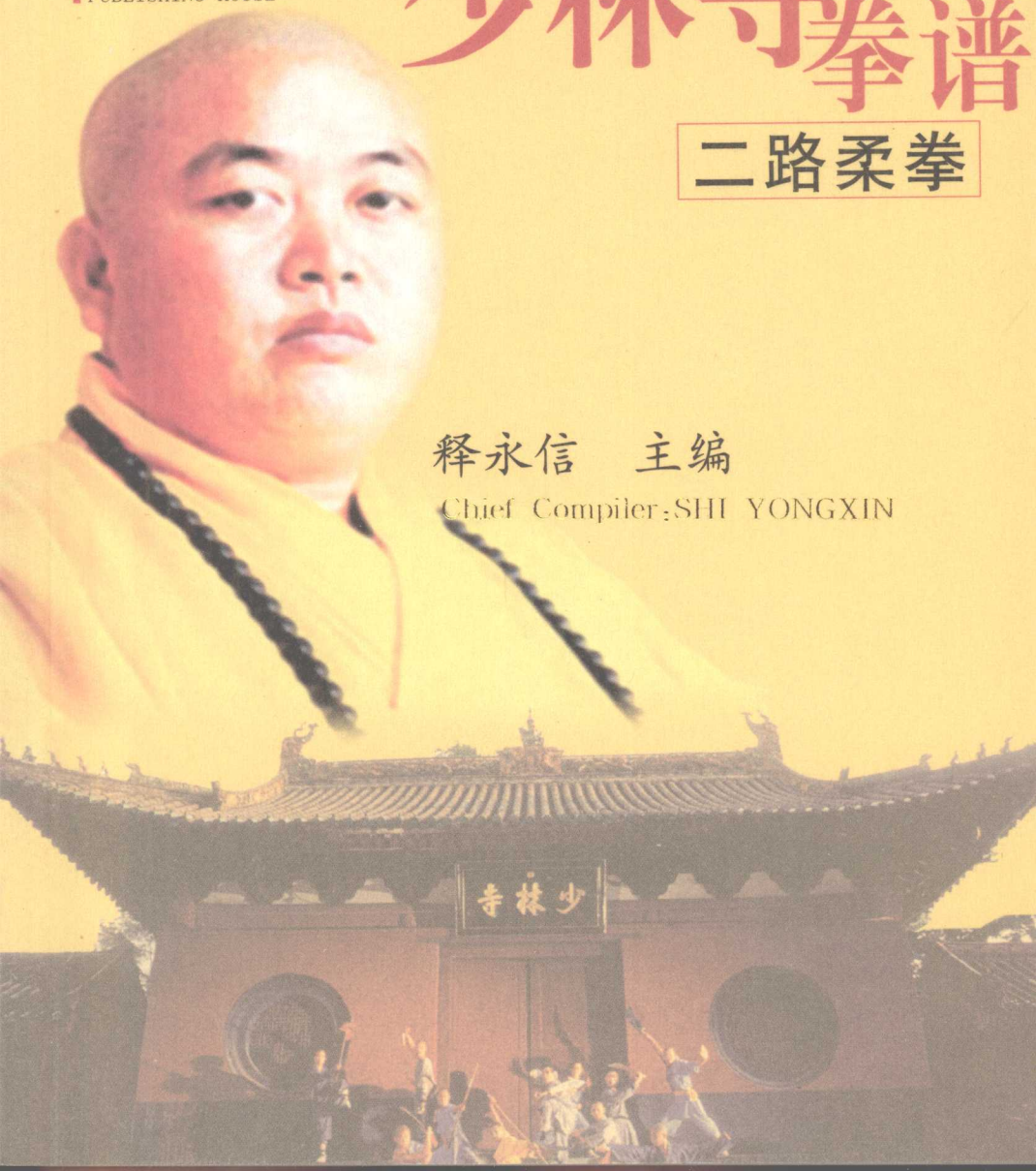
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HENAN PEOPLE'S
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Preface

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

CALISTHENIC-PUGILISTIC ROUTINE (VERSION 2)

What is special about this routine lies in its multiple utilities such as—to use parlance of traditional Chinese medicine—“dredging up the system of main and collateral channels” in human body, “activating the circulation of ‘qi’ and speeding up the flow of blood in vessels in human body”. In practicing this routine, a practitioner should have his shoulders and elbows leisurely posed and relax his lumbar muscles, in addition to leaving his knees staying slightly and effortlessly bent. Moreover he should strive to be free from any distractions and concentrate his mind on all the movements he is about to execute. All the movements this routine contains should be unfolded at a very slow and easy pace, though no pause or interruption whatever is allowed in the course of a single movement. The rate this routine goes at should suit well the practitioner's endeavor at regulating his breath; as a result all the moves he executes in performing this routine are not so much pugilistic as they are calisthenic, or even vaguely choreographic.

二路柔拳

二路柔拳能起到通经络、活气血的作用。练习时要求，沉肩垂肘，松腰蹲胯，意念集中，平心静气，动作缓慢，连绵不断，以配合呼吸为主，动作用意不用力。

Form 1

Having left his feet to stay a bit more distant than they are just shoulder-width apart, spread his forearms outward leisurely, and stood erect, the practitioner now raises his palms, which are facing upward, to have them assemble before his chest and stay in close contact, with his fingers all pointing upward. Then he looks into distance. (fig. 1)

1. 预备式

两脚平行站立，稍宽于肩，两掌合拢胸前，掌指向上，目视前方。(图1)

Form 2

The instant the previous move is finished, he does the following two parts simultaneously:

The 1st part: He lowers his trunk slowly by bending his knees and then twists his trunk left 45° , leaving his feet to stay just where they are.

The 2nd part: He swings his palms first outwards and then inwards toward each other, apparently imitating the act of trying to lock a ball between his arms. Now he looks into distance. (fig. 2)



fig.1 (图1)

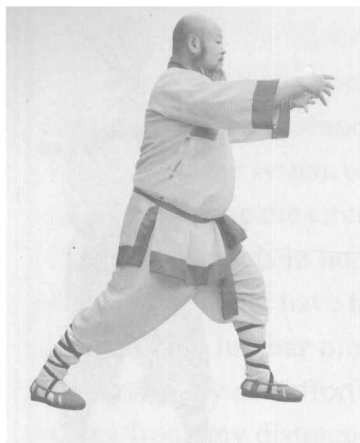


fig.2 (图2)

What merits the practitioner's special attention here is this: All moves should be performed in a leisurely way. This is for ensuring that in the course of this form he only inhales and refrains from exhaling even for once. Therefore his inhalation should be tardy, practically imperceptible, and prolonged

2. 怀中抱月

紧接以上动作，全身缓慢向下半蹲，以两脚为轴，体左转45°；同时，两掌由两侧向怀中合抱，如抱球状，目视前方。(图2)

要点：动作缓慢柔和，配合呼吸，只吸不呼，吸要深长匀细。

Form 3

This form contains two acts which should be performed simultaneously:

Act 1: This act contains two moves which should be done in rapid succession: ① fully stretching his left leg which now precedes his right leg and at the same time bending his right knee, for shifting the weight of his torso mainly onto his right leg, and ② fully stretching his right leg and at the same time bending his left knee for shifting the weight of his torso back onto his

left leg.

Act 2: He has to do the following four moves in rapid succession: ① withdrawing his hands so as to rest them separately in front of his chest, ② revolving his forearms inwards until his palms face downward, ③ setting his palms erect and facing forward so that his fingers are all pointing upward, and ④ thrusting his erect palms levelly forward. Now he looks into distance. (fig. 3)

Here, the practitioner is required to pay special attention to this: All moves should be performed in a leisurely way. This is for ensuring that in the course of this form he only exhales and refrains from inhaling even for once and that his exhalation serves to extrude the stale air lingering in his lungs.

3. 双手推出

先重心后移，双手向回勒，形成左腿在前直伸、右腿在后微屈，接着重心前移，同时，双手腕内旋，双掌向前推出，掌指向上，掌心向前，目视前方。(图3)

要点：动作与呼吸配合，只呼不吸，呼要呼尽。



fig.3 (图3)



fig.4 (图4)

Form 4

This form contains two acts which are to be performed simultaneously:

Act 1: With his feet staying put where they are, he bends his right knee slightly, straightens his left leg, and causes his trunk to incline about 40° backward. Thus the weight of his trunk is shifted mainly onto his right leg.

Act 2: He revolves his forearms outwards until the little-finger sides of his palms are turned to face downward and then draws the palms to his chest. Now he looks into distance. (fig. 4)

4. 收回抱月

两脚不动，重心后移，同时，双手外旋随移身屈臂向怀勒回，形成前腿直伸、后腿微屈，头、身、足约斜向 40° ，目视前方。(图4)

Form 5

He does the following three moves simultaneously, leaving his feet to remain at the very spots they have occupied on the ground: ① He twists his torso right 90° . ② He swings his right palm to a point off his left palm; from there it rises rightward, with his right palm facing inward. ③ He swings

his left palm, which now faces downward, to a point near his waist. Now he stares at his right palm. (fig. 5)

Here, what the practitioner needs to be careful about is this: The twisting of his torso and the moving of his right palm towards his left should be done simultaneously.

5. 转身掠手

以两脚为轴，体右转90°，同时，双掌屈臂，右掌从左掌内侧上穿向右掠出，掌心向里，目视右掌。(图5)

要点：转身穿掌、掠手要同时进行。

Form 6

He keeps the posture of his lower limbs unchanged and does the following two acts sequentially:

Act 1: This act contains three moves which should be carried out simultaneously: ① He sways his torso first backward and then forward. ② He revolves his right forearm leftward until his right palm faces downward. ③ He takes his right palm to his waist.

Act 2: He pushes his palms—now facing forward—levelly forward, with



fig.5 (图5)



fig.6 (图6)

his fingers all pointing upward. Now he looks into distance. (fig. 6)

Here, the practitioner is required to be mindful of the following two points: ① Both this form and its immediately preceding form are strictly sequential. ② While swaying his torso back, he should do continuous inhalation, and while swaying his torso forth, he should do exactly the opposite.

6. 推如兰形

下肢不动，重心后移，接着重心再向前移动，同时，右掌以逆时针方向平旋至腰间时，双掌向前推出，掌指向上，掌心向前，目视前方。(图6)

要点：此动与上动要连贯，身后移应吸气，身前移应呼气。

Form 7

This form contains the following three parts which should be performed at the same time:

The 1st part: Having turned left 135° , he takes his left foot a step backward and then lifts his right foot off the ground.

The 2nd part: He shoots his right palm levelly forward, with the palm

facing upward and with its fingers pointing forward.

The 3rd part: He takes his left palm to his waist, with the palm facing upward. Now he looks into distance. (fig. 7)

Here, the practitioner needs to pay special attention to the following points:
① He should be agile in executing the leftward turn of his body. ② He should strive to keep himself well balanced when standing only on one foot. ③ The leftward turn of his body and the level thrust of his right palm should be done synchronously.

7. 倒步抢手

体左转135°，左脚向后倒退一步支撑。右脚屈膝提起；同时，右掌随转身向前抢出，掌心向上，掌指向前，左掌屈肘置于腰间，掌心向上，目视前方。(图7)

要点：转身宜速，支撑要稳，转身与抢手要同时进行。

Form 8

This form contains two acts which are to be performed simultaneously:

Act 1: Having put his right foot down onto the ground at a spot which



fig.7 (图7)

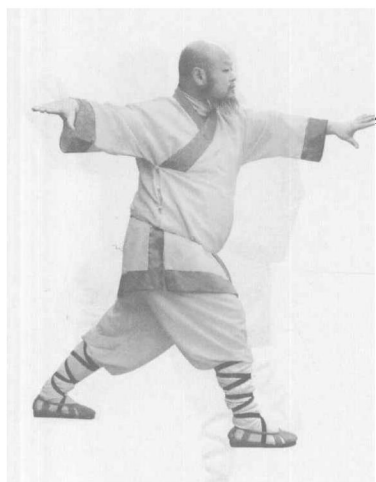


fig.8 (图 8)

is a step forward from where the foot had been before it was lifted off the ground, he bends his right knee and twists his torso right 90° .

Act 2: Having revolved his fore-arms inwards until the backs of his palms are turned to face upward, he pushes his right palm levelly right and his left palm levelly left until his arms are fully stretched. Now he looks to the right. (fig. 8)

Here, the practitioner needs to pay special attention to the following point: The three moves of putting his right foot down onto the ground, twisting his torso right, and spreading his palms levelly outwards should be concomitants.

8. 落步斜形

右脚向前下落地，屈膝成弓步，以腰为轴右转 90° ，同时，双掌内旋向两侧撑出，掌心向下，目视右侧。(图8)

要点：落步、转身与撑掌要同时进行。

Form 9

This form consists of three parts which must be completed at the same

time:

The 1st part: He lifts his left foot off the ground so that he stands only on his right foot.

The 2nd part: Having revolves his left forearm leftward until his left palm is turned to face upward and then thrusts it forward, with its fingers pointing forward.

The 3rd part: He takes his right palm to his waist, with the palm facing downward. Now he looks into distance. (fig. 9)

In doing this form, the practitioner is required to pay special attention to the following two points: ① He should strive to stay well poised when resting himself only on one of his feet. ② The move of lifting his left foot and that of unleashing his right palm forward should be done at the same time.

9. 提膝抢手

左腿屈膝提起，右腿直立支撑；同时，左掌外旋向前抢出，掌心向上，掌指向前；右掌屈肘置于腰间，掌心向下，目视前方。(图9)

要点：支撑要稳，提膝与抢手要同时进行。



fig.9 (图9)

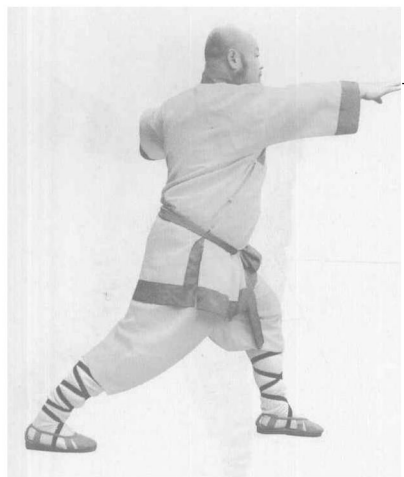


fig.10 (图 10)

Form 10

This form contains two acts which are to be started simultaneously:

Act 1: Having put his left foot down onto the ground at a spot which is a step away from and ahead of where the foot had been before it was lifted off the ground, he bends his left knee and twists his torso left 90° .

Act 2: Having revolved his fore-arms inwards until the backs of his fists are turned to face upward, he pushes his right palm levelly right and his left palm levelly left until his arms are fully stretched. Now he looks into distance. (fig. 10)

10. 落步斜形

左脚向前下落步，屈膝成弓步；以腰为轴左转 90° ；同时，双掌内旋随转身向两侧撑出，掌心向下，目视前方。(图10)

Form 11

This form contains two acts which should start at the same instant:

Act 1: With his feet staying put where they are, he twists his torso right 180° .

Act 2: This act contains two parts