

A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM

MEIHUA BOXING

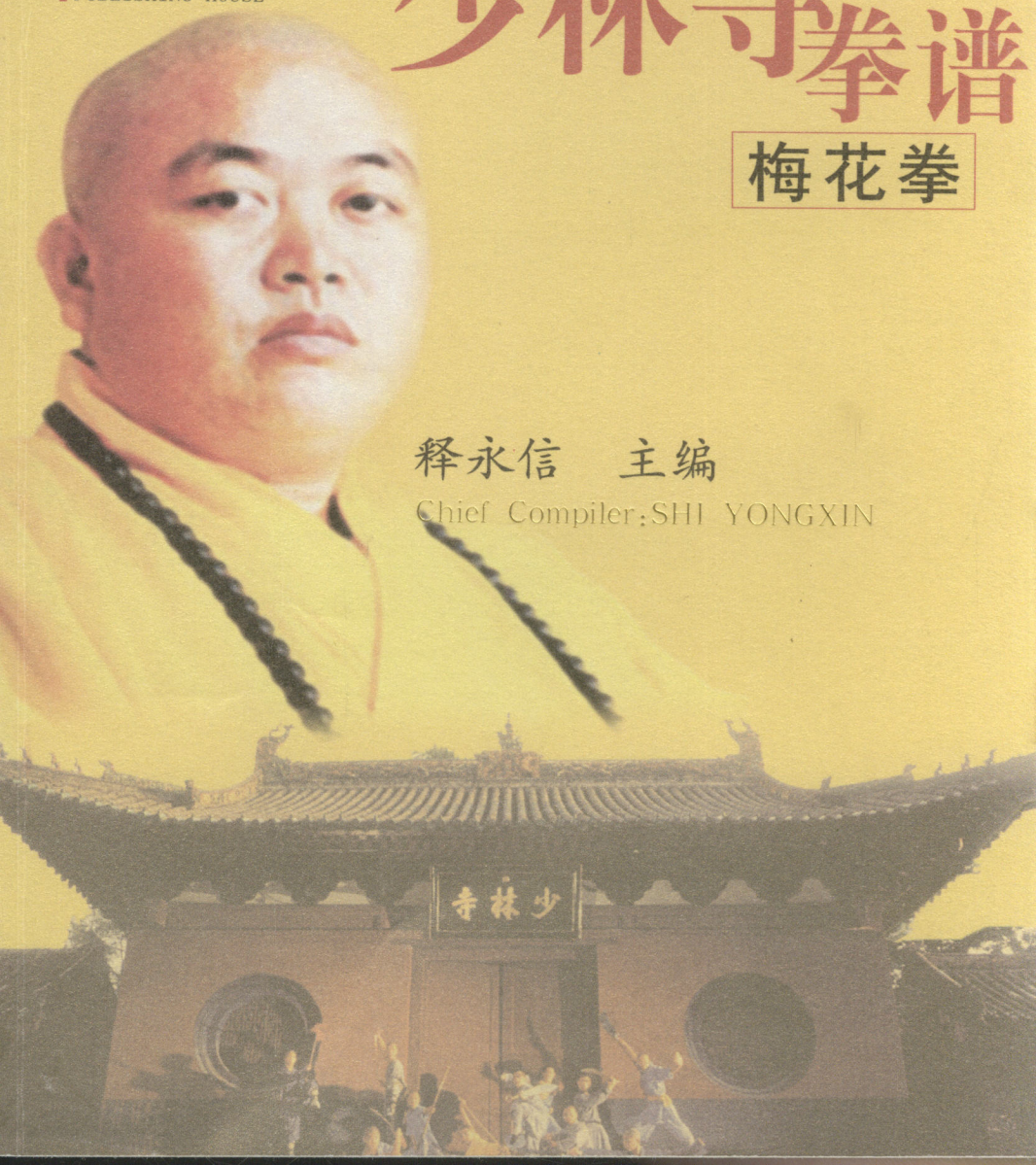
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Preface

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

THE ROUTINE OF MEIHUA BOXING

Meihua boxing is ranked among the best routines for pugilistic training of the Shaolin School of traditional Chinese martial arts, because this routine calls for a very limited size of training venue, is strongly militancy-boosting, and features neatness and toughness of its every move. Therefore this routine is deemed particularly fit for juveniles. According to the Reverend Buddhist Monk Shi Degen, a “kung-fu monk” affiliated to Shaolin Buddhist Monastery in Mt. Song, the routine of Meihua was taught only to Buddhist monks religiously affiliated to Shaolin Buddhist Monastery in bygone eras prior to the establishment of the People’s Republic of China in 1949. Since he was installed as the monastery’s kung-fu coach after 1949, he has been recruiting “outsiders” to his program of “Meihua boxing training”. As a result this routine is now immune from its ancient exclusiveness and becomes quite open to the general public. In this connection the Reverend Monk Shi Degen should be acclaimed as having made commendable contribution to preserving and enriching Shaolin kung-fu lore.

梅花拳

梅花拳是少林武术中的优秀套路之一。拳路短小精悍，动作简朴、刚劲、有力，特别适合青少年演练。据少林寺武僧释德根老师说，梅花拳以往只限于寺院中教授、演练，是秘不外传的。新中国成立后，释老师担任登封少林武术教练时，始将此技授徒，公诸于世，为继承和发展少林武术作出了应有的贡献。

Form 1

Having left his feet shoulder-width apart and stood erect, the practitioner raises his hands, which hang leisurely, to have them united before his chest, with his palms being held in close contact and with his fingers all pointing upward. Now he looks into distance. (fig. 1)

Points claiming special attention: The practitioner's head should be squarely set. His chin should draw in slightly. His chest and abdomen should refrain from jutting out. His breath should be regular, and he should remain calm.

1. 预备式

身体直立，两脚微开与肩同宽，两手由两侧、向上、向里合于胸前，掌心相对，掌指向上，目视前方。(图1)。

要点：头要端正，额微收，含胸，收腹，气要平静，呼吸自然。

Form 2

Having unfolded his fists into palms, he sinks them and has them perch together in front of his abdomen, with his right wrist roughly overlapping



fig.1 (图1)



fig.2-1 (图 2-1)

his left wrist and with the palms all facing his abdomen. (fig. 2-1)

Now he swings his left arm leftward and upward and his right arm rightward and upward until his arms are horizontally—and slackly—aligned, with his right palm facing rightward and forward, with his left palm facing leftward and forward, and with his fingers all pointing upward. While doing these moves, he advances his left foot half a step forward, rests it only on its tiptoes on the ground, and slightly bends right knee. Now he looks into distance. (fig. 2-2)

2. 双开门

两拳变掌，伸向腹前。两臂交叉，右臂在外，左臂在里，掌心均向腹部。(图2-1)

两臂向上，向两侧撑开，两臂微屈，掌心向斜前方，掌指向上。同时，左脚向右脚前上一小步，成左高虚步。目视前方。(图2-2)



fig.2-2 (图 2-2)

Form 3

Now having flung his right foot leftward and slightly upward in a low kick and changed his palms into fists, he sways them first upward and then

downward. After that, he retracts them, protrudes his left fist to poke the left side of his right elbow, and sways his right forearm rightward—with his right elbow staying stationary—to enable his right fist to deliver a heavy punch. Now he looks to the left. (fig. 3)

One point the practitioner is expected to be mindful of is that the delivery of a punch by his right fist should be in sync with the retracting of his right foot.

3. 里颇脚

右脚外撇向左脚前方颇击，同时，双掌变拳，向上、向下、向里；左拳至右肘内侧，右拳以肘力向右侧摆击，目视左侧。（图3）

要点：右拳摆击必须与右脚内颇同时完成。

Form 4

Now having moved his left foot a pace leftward and bent his knees to appreciably lower his torso, he draws his right fist down to his waist and at the same time thrusts his left fist horizontally leftward, with the back of his left hand being turned to face upward. Presently he looks to the left. (fig. 4)



fig.3 (图 3)



fig.4 (图 4)

One point the practitioner needs to be careful about in doing this movement is that the thrust of his left fist must be energetic.

4. 左一捶

左脚向左侧横跨一步，屈膝成马步。右拳向下至腰间，左拳向左侧平冲，拳心向下。目视左侧。（图4）

要点：冲拳要用力，力达拳面。

Form 5

Having turned rightward 45°, he moves his left foot rightward—by passing above his left foot—to settle down on the ground at a point to the right of his right foot; thus his stance features a pair of crossed legs. After that, he lowers his trunk on his crossed legs and bends his knees, with his right kneecap being pressed against the hollow of his left knee. In this way his left thigh is saddled on and stays in physical contact with his right thigh. At the same time his fists are changed into erectly-held palms which are then pushed levelly rightward, with his right palm taking the lead. In doing this his right



fig.5 (图5)

palm is turned to face right, while his left palm is turned to face left. Promptly he looks to the left. (fig. 5)

Here, one point to alert the practitioner to is that the horizontal brandishes of his palms should display manifest vigor.

5. 双推掌

身体右转45°，左脚向右盖步，下蹲成歇步。同时，双拳变掌向右侧方推出，右掌在前，左掌在后；右掌心向右前方，左掌心向右后方。目视左侧。(图5)

要点：推掌有力。

Form 6

Now he boosts his torso slightly up and turns rightward 135°. Presently, he proceeds with the following two moves simultaneously: While keeping his right elbow stationary, he switches his right palm first rightward and then downward, and then directs it to rise and stay erect in front of his chest. While keeping his left elbow stationary, he switches his left palm first leftward and then downward, and then directs it to rise and stay erect in front of his chest.



fig.6-1 (图 6-1)

As a result his palms are thus gathered before his chest. After that, his right forearm is so swung that his right palm is pitched to grasp the back of his left palm, with his elbows remaining stationary all the time. (fig. 6-1)

Now, while shifting the weight of his torso slightly leftward, he not only bends his left knee but fully stretches his right leg with his right foot persistently keeping in touch with the ground. Presently he thrusts his fists leftward and upward. Such a move is facilitated by a forward 45° leaning of his trunk. In doing this, his arms are comfortably bent at the elbows, with the backs of his fists all facing upward. Now he looks to the left. (fig. 6-2)



fig.6-2 (图 6-2)

Points claiming special attention from the practitioner in doing this movement include: Before he thrusts his fists leftward and upward, his footwork should be changed to a stance featuring a bent knee and a fully stretched leg. In thrusting his fists leftward and upward he should exert to the utmost.

6. 猛虎出洞

身体稍起，右转 135° ，双掌以腕为轴，由外向下，向内翻掌抱拳屈肘至胸前。(图6-1)

重心左移成左弓步。双拳向左侧上方冲击；身体倾斜 45° ，双臂弯曲，拳面向前。目视左侧。(图6-2)

要点：冲出双拳时，必须马步变弓步，以全身之力冲拳。

Form 7

Having turned rightward 90° , he draws back his right foot, rests it on its tiptoes on the ground, and gathers his fists in front of his chest, with his left fist being placed between his right fist and his chest, with his two volar surfaces uniformly facing upward and backward, and with his elbows pressing against his torso. Presently he looks into distance. (fig. 7)

7. 抱拳束身

身体右转 90° ，右脚收回成右虚步。双拳收于胸前，右拳在前，左拳在后，拳心均向后上方，两肘紧夹。目视前方。(图7)

要点：束身时，身体重心在左腿。



fig.7 (图7)



fig.8 (图 8)

Form 8

He starts hopping forward first on his right foot, then on his left foot, and again on his right foot. Promptly he not only squats stark down on his left leg but fully stretches his right leg, with his right foot propping against the ground. While doing these moves, he opens his fists into palms, pushes them forward and then upward, and directs them to describe a downward arc until the arc stops before his crotch. Now he looks rightward and upward. (fig. 8)

Here are some pertinent reminders for the practitioner: The hopping must be executed nimbly by achieving a nice coordination of his limb moves. The describing of a downward arc must be done energetically.

8. 跳步单叉

右脚起跳，左、右脚先后向前跳步；左腿全蹲，右腿伸直成右仆步，同时，两拳变掌向前，向上，向裆前划弧下按，目视右上方。(图 8)。

要点：跳步灵活，上下协调，下按有力。

Form 9

Now having risen from the position he took while performing Form 8, he bends his right knee and fully stretches his left leg to prop his left foot against the ground so that the weight of his trunk is shifted mainly onto his right leg. While doing these moves, he changes his right palm into a fist, uses his left palm to push back the first phalanges of the four fingers of his right fist, and thus launches an attack by shoving his right elbow rightward and upward to jab into an imaginary opponent. Presently he looks rightward and upward. (fig. 9)

Here, the point calling for special attention from the practitioner is that, while shifting the weight of his torso mainly onto his right leg, he should position his arms as low as possible and make the fluctuations of his body very pronounced.

9. 鷄子鑽林

重心前移成右弓步，同時，右掌變拳，左掌用力頂右拳拳面，右肘順右腿向右侧上方頂出。目視右上方。（圖9）

要点：重心前移时，臀部尽量



fig.9 (图 9)



fig.10-1 (图 10-1)

贴地，起伏明显。

Form 10

He lifts his left knee off the ground. Then he springs his left foot forward in a low kick and twists his torso rightward. At the same time he sways his right elbow rightward and backward. (fig. 10-1)

Having planted his left foot on the ground a full step ahead of his right foot, he bends his left knee, fully stretches his right leg with his right foot being propped against the ground, and shifts the weight of his torso mainly onto his left leg. At the same time he places his left fist to his waist and thrusts his right fist horizontally forward, with its dorsal surface facing upward. Now he looks into distance. (fig. 10-2)

To do this movement, the practitioner's attention should be paid to the following points: The kick as mentioned in has to be given with force. His exertion in giving the kick should focus on his left toes as they spearhead his kicking assault. His assailing right fist as mentioned in should move so