

# A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM DATONGBI BOXING

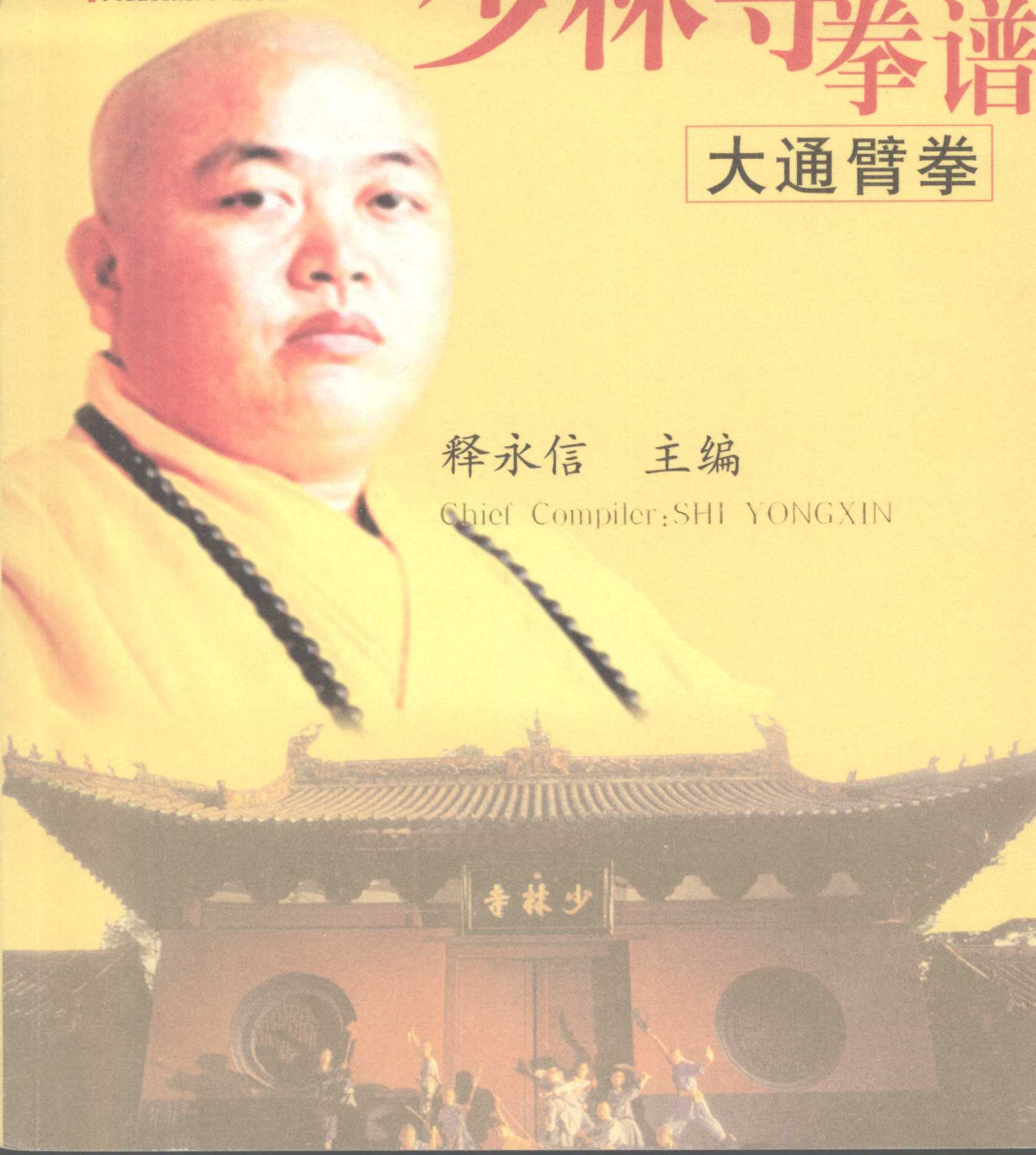
河南人民出版社  
HENAN PEOPLE'S  
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大通臂拳

释永信 主编

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**图书在版编目(CIP)数据**

大通臂拳:汉英对照/释永信主编. - 郑州:河南人民出版社,2008.3  
(少林寺拳谱)  
ISBN 978-7-215-06378-5

I. 大… II. 释… III. 通臂拳-基本知识-汉、英  
IV. G852.17

中国版本图书馆 CIP 数据核字(2007)第 179798 号

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河南人民出版社出版发行

(地址:郑州市经五路 66 号 邮政编码:450002 电话:65723341)

新华书店经销 河南第二新华印刷厂印刷

开本 890 毫米×1240 毫米 1/32 印张 1.5

字数 21 千字

2008 年 3 月第 1 版 2008 年 3 月第 1 次印刷

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定价:28.00 元

# 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 DATONGBI BOXING

While being engaged in compiling a compendium of Shaolin pugilistic art, the Reverend Buddhist Monk Fujū, an abbot of Shaolin Buddhist Monastery under the Song Dynasty (960 AD-1279 AD), deliberately incorporated into the said compendium, the quintessence of *The Routine of Datongbi Boxing*, originally a discourse authored by Han Tong. From then on innumerable generations of kung-fu luminaries affiliated to Shaolin Monastery practiced the routine and tried to improve on it. This has eventually led to the emergence of the current version of the Shaolin-style routine of datongbi which is now universally reputed as one of the best Shaolin-style pugilistic routines. This routine is credited with the following strong points: brevity coupled with militancy, strictly systematized movements coupled with highly-controlled acts, simplicity coupled with dynamic, speediness coupled with aggressiveness, highly flexible offense coupled with highly resilient defense, and adaptability coupled with practicality.

### 大通臂拳

大通臂拳系宋代少林寺方丈福居禅师在整理拳谱时，将韩通的通臂拳精华套路选进拳谱内，后经历代武僧名师切磋研练，成为今日的少林名拳之一。它的特点是短小精悍、结构严谨、刚健朴实，快速勇猛，攻防严密，灵活多变，实用性很强。

### Form 1

Having left his feet shoulder-width apart and stood erect, the practitioner raises his hands simultaneously, which hang leisurely, to posit them together before his chest, with his palms coming into 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. Both 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，两手向两侧、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

Now he turns left 90° and moves his left foot a step leftward. Promptly, having bent his left knee, fully stretched his right leg rightward, and propped his



fig.1 (图1)





fig.2-1 (图 2-1)

right foot against the ground so that he can shift the weight of his trunk mainly onto his left leg, he changes his left fist into a palm, moves his left forearm upward and leftward until his horizontally held left palm is on a level with his eyes, and thrusts the palm levelly forward, with the palm facing downward and with his left fingers all pointing forward. At the same time he takes his right fist to his waist, with the fist's back facing downward. Now he looks into distance. (fig. 2-1)



fig.2-2 (图 2-2)

He moves his right foot to stamp the ground where the arch of his left foot is and, having changed his left palm into a fist, takes it to his waist, with its back facing downward. At the same time he thrusts his right fist levelly forward, with the fist's back facing upward. Now he looks into distance. (fig. 2-2)

Points meriting the practitioner's attention include: The moves of turning himself left  $90^{\circ}$ , advancing his left foot a step leftward, and thrusting his horizontally held left palm levelly forward have to be started simultaneously and speedily. Stamping the ground and

thrusting his right fist levelly forward should be executed energetically.

## 2. 金沙飞掌

体左转90°，左脚向左一步，屈膝成左弓步；同时，左拳变掌屈肘由胸前上抬，接着平掌向前横扫，高与眼平，掌心向下，掌指向前，右拳屈肘收至腰间，拳心向上，目视前方。(图2-1)

右脚向左脚内侧踏地震脚；同时，左掌变拳收回腰间，拳心向上，右拳直臂向前击出，拳心向下，目视前方。(图2-2)

要点：转身上步与左掌横扫要同时进行，动作迅猛，震脚、击拳有力。

## Form 3

Having moved his right foot a step backward, settled his left tiptoes on the ground ahead of his right foot, and bent his knees, he produces his left fist from his waist for directing the fist to slump and hit his left thigh with the knuckles of his left hand, the little-finger side of which is now facing forward. At the same time he directs his right fist to travel successively downward, backward, and upward until the fist



fig.3 (图3)

comes to a point above the top of his head, with the fist's back facing downward. Now he looks into distance. (fig. 3)

A point meriting the practitioner's attention is that he needs to maintain good coordination between moves of his limbs.

### 3. 打虎靠山

右脚后退一步，接着左脚收至右脚前，脚尖点地，两腿屈膝成左虚步；同时，左拳屈臂内旋下载，拳面置于左大腿上，拳眼向里，右拳向下、向后、向上划弧绕行屈臂置于头顶，拳心向上，目视前方。（图3）

要点：上下肢配合协调。



fig.4 (图4)

### Form 4

Having moved his left foot a step forward, bent his left knee, and fully extended his right leg rightward with his right foot being propped against the ground so that he can shift the weight of his trunk mainly onto his left leg, he directs his right fist to descend from a point in front of his face and traverse his chest lengthwise until the fist comes to huddle up to his waist, with the fist's

back facing downward. At the same time he thrusts his left fist levelly forward. Now he looks into distance. (fig. 4)

Points meriting the practitioner's attention are that the move of advancing his left foot a step forward and that of lowering his right fist should happen simultaneously and that the level thrust of his left fist should be energetic.

#### 4. 定心标拳

左脚向前一步成左弓步；同时，右拳由体前下按收回腰间，拳心向上，左拳直臂向前击出，拳心向下，目视前方。(图4)

要点：上步与右臂下按要同时进行，击拳有力。

#### Form 5

While turning right 180°, he lifts his left foot vertically off the ground, retracts his left fist somewhat, and throws it downward to pound an imagined object, with the little-finger side of his left fist facing downward. His right fist remains settled to his waist. Now he looks into distance. (fig. 5-1)

Without a pause he hops forward on his right leg, lands on his left foot,



fig.5-1 (图 5-1)



fig.5-2 (图 5-2)

and moves his right foot a step forward. Instantly he bends his right knee, extends his left leg leftward to the full, and props his left foot against the ground so that he can shift the weight of his torso mainly onto his right leg. At the same time he thrusts his left fist levelly leftward and his right fist levelly rightward with the backs of his two fists facing upward. Now he gazes at his right fist. (fig. 5-2)

Reminders for the practitioner in this case are that turning of his body and hopping must be done nimbly and that the level thrusts of his fists in opposite directions should be energetic.

#### 5. 二郎担山

体右转180°，以右脚支撑，左腿屈膝提起；同时，左拳随转体绕至体前下砸，拳眼向上，右拳不动，目视前方。(图5-1)

继之，右脚起跳，左脚下落，右脚再向前一步，右腿屈膝成弓步；同时，两拳直臂向两侧击出，拳心向下，目视右拳。(图5-2)

要点：转跳敏捷，击拳有力。

#### Form 6

Having turned left 180°, placed

his left foot only on its tiptoes on the ground at a point which is in front of his right foot, and bent his knees, he positions his fists before his chest—with the backs of his fists facing forward—in such a way that his right fist intervenes between his left fist and his chest. Now he looks into distance. (fig. 6)



fig.6 (图6)

In doing this movement the practitioner should have his elbows and upper arms pressed as hard against his trunk as possible.

#### 6. 双关铁门

体左转 $180^{\circ}$ ，左脚收至右脚前，脚尖点地，两腿屈膝成左虚步；同时，两拳外旋里合，屈肘置于胸前，拳心向里，左拳在前，右拳在后，目视前方。(图6)

要点：屈肘夹臂，尽量缩身。

#### Form 7

Having set his trunk erect, stood only on his left leg, and aligned his right instep with his right shank, he springs his right foot upward in a forward kick, takes his left fist to his waist with the fist's back facing downward, and having changed his right fist into a palm,



fig.7-1 (图 7-1)

lets the palm reach out to slap his right instep while his right foot is sprung upward in a kick. Now he looks into distance. (fig. 7-1)

He lands his right foot a step forward, bends his right knee, and fully stretches his left leg with his left foot being propped against the ground so that he can shift the weight of his trunk mainly onto his right leg. At the same time, having changed his right palm into a fist, he directs it to rise to a point above the top of his head with the little-finger side of his right fist facing upward and thrusts his left fist levelly forward with the fist's back facing upward. Now he looks into distance. (fig. 7-2)

The practitioner should note well that the sound of the slap given to his right instep should be crisp and clearly audible, that no pause or interruption between moves is allowed while he is doing this movement, and that the rise of his right fist to a point above the top of his head and the levelly forward thrust of his left fist should happen at the same time and be done rapidly.

## 7. 闪门炮拳

身直起，左脚支撑，右脚面绷

平向前上踢击；同时，左拳收至腰间，拳心向上，右拳变掌前伸击打脚面，目视前方。（图7-1）

右脚向前落地屈膝成右弓步；同时，右掌变拳屈肘上架头顶，拳眼向下，左拳直臂前击，拳心向下，目视前方。（图7-2）

要点：击拍响亮，动作连贯，架臂与击拳同时进行，发劲快猛、迅疾。



fig.7-2 (图7-2)

#### Form 8

Letting his left sole stay put as a pivot, he turns left  $90^{\circ}$ , puts his right foot beside his left, and lets his right foot rest on its tiptoes on the ground. Promptly he bends his knees, changes his left fist into a palm, and pushes the palm leftward and upward to a point above and to the left of his head, with his right thumb pointing downward and with the rest of his right fingers pointing to the right. At the same time, having changed his right fist into a palm, he directs the palm first to travel rightward and downward, then to swerve upward and leftward toward the right side of his left upper arm, and finally to stop beneath his left armpit. After that,





fig.8 (图 8)

he flings his right palm rightward and downward so that it travels obliquely across first his chest and then his right thigh to do a slant chopping move, with the palm facing roughly downward. Now he looks to the right. (fig. 8)

Here the practitioner needs to be reminded that his performance should feature harmony and smoothness and that the slant chopping motion of his right palm should be done in real earnest.

#### 8. 金童献图

以左脚为轴，体左转90°，右脚收至左脚处，脚尖点地，两腿屈膝成右丁步；同时，左拳变掌向左上方亮掌，掌指向右，拇指向下，右拳变掌手腕外旋屈臂顺左臂下绕至左腋处，接着手腕内旋由体前绕行顺右脚向右下斜劈，掌心向下，目视右侧。(图8)

要点：肢体配合协调、斜劈掌有力。

#### Form 9

Now he turns right 180°. While turning, he stamps the ground with his right foot. Promptly, having rested his left foot on the ground and placed his