

# A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM

CHANGHU XINYIMEN BOXING

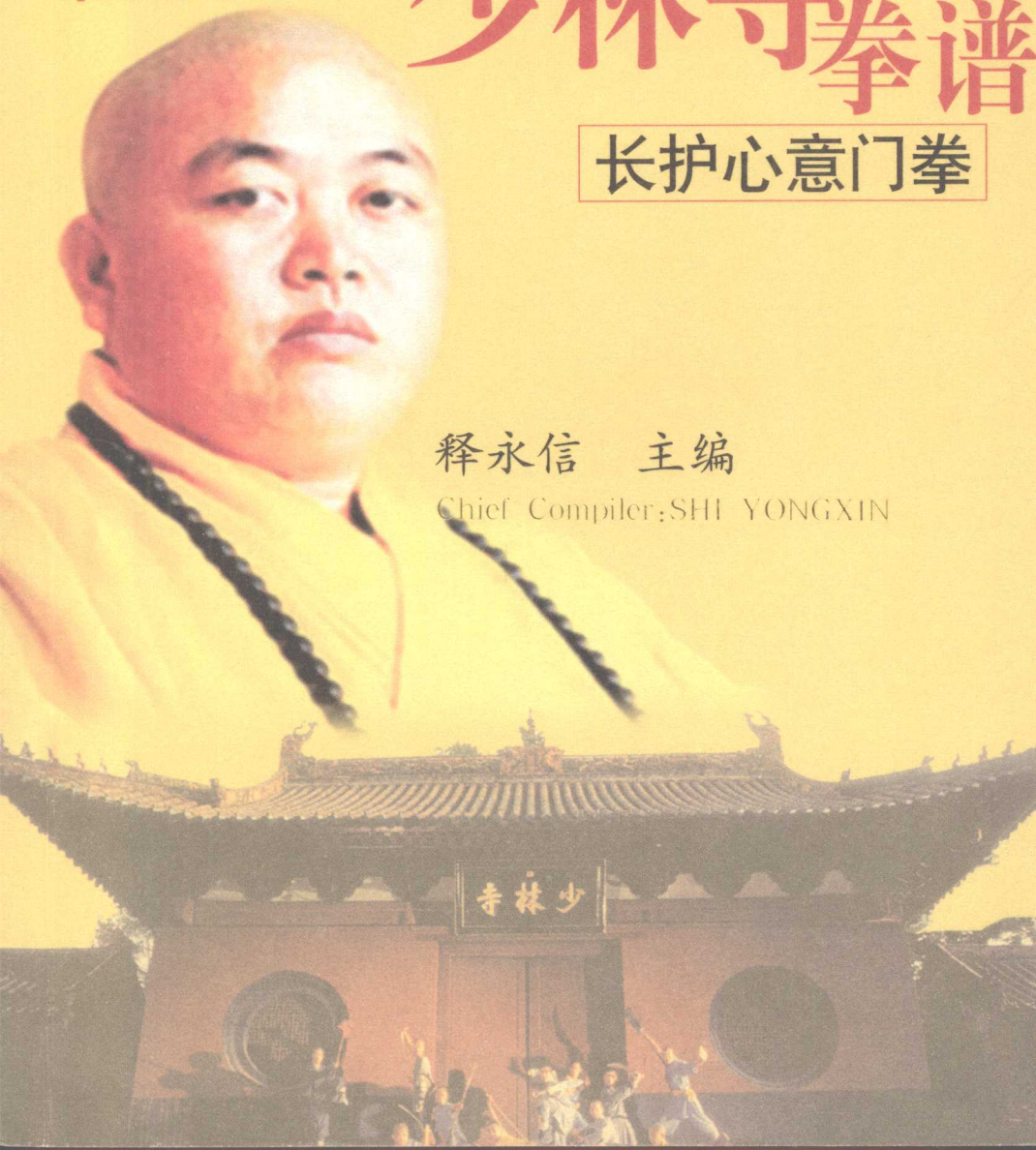
河南人民出版社  
HENAN PEOPLE'S  
PUBLISHING HOUSE

## 少林寺拳谱

长护心意门拳

释永信 主编

Chief Compiler: SHI YONGXIN



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### 图书在版编目(CIP)数据

长护心意门拳/释永信主编. - 郑州:河南人民出版社,  
2008.3

(少林寺拳谱)

ISBN 978-7-215-06434-8

I. 长… II. 释… III. 少林拳-基本知识 IV. G852.15

中国版本图书馆 CIP 数据核字(2008)第 019134 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 3

字数 42 千字

2008 年 3 月第 1 版 2008 年 3 月第 1 次印刷

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定价:39.00 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 CHANGHUXINYIMEN BOXING

This routine constitutes part of the kernel of Shaolin pugilism lore. One of the features of this movement consists in an appreciable quantity of repetitions of moves or acts. It is not advisable for a practitioner or a coach who uses this routine as a means for kung-fu training to dismiss such repetitions as revulsant or onerous, or to skip them at all, because existence in this routine of such a noticeable quantity of repetitions actually vouches for their impact in a pugilistic sense. Moreover the sizeable spectrum of petty boxing maneuvers in this routine might even baffle the unsophisticated mind of an average practitioner. Therefore it is strongly recommended that a practitioner makes a point of empathizing with every detail of each of such maneuvers to fully plumb its kung-fu dimension.

### 长护心意门拳

长护心意门拳是嵩山少林武术套路精华部分。千百年来能将它保存下来，更说明它有很长的生命力。此拳重式较多，我们在练习此拳时不要将它看成负担，亦不要将它改掉，如此反复练习，正说明复式之重要性。此路拳小手法较多，在练习时要精心体会，才能将其真义融会贯通。

## Form 1

Having left his feet shoulder-width apart and stood erect, the practitioner raises his hands, which hang leisurely, for assembling them 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、向里合十胸前，掌心相对掌指向上，目视前方。(图1)

要点：头要端正，颊微收，含胸，收腹，平心静气，呼吸自然。

## Form 2

With the posture of his lower limbs being unchanged, he directs his palms, which now face upward, to simultaneously sink to a point in front of his



fig.1 (图1)



fig.2-1 (图2-1)





fig.2-2 (图 2-2)

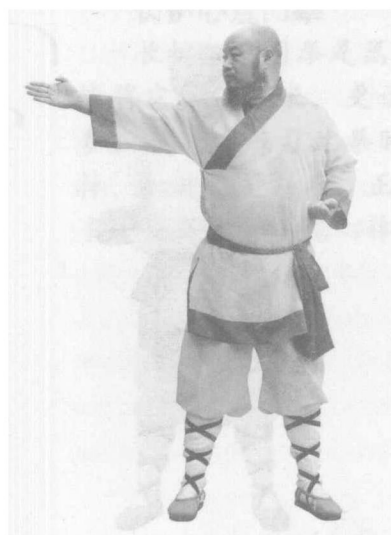


fig.3 (图 3)

abdomen and then swings his right forearm upward and rightward and his left forearm upward and leftward until his right palm goes level with his right shoulder and his left palm goes level with his left shoulder. Presently he looks into distance. (fig. 2-1, fig. 2-2)

In doing this movement the practitioner is required to display smoothness and coordination in every move and to breathe naturally.

## 2. 下按上提

下肢不动，双手由胸前下按，接着双手外旋上提至肩平，目视前方。(图2-1，图2-2)

要点：肢体协调，呼吸自然。

## Form 3

The posture of his lower limbs stays. Now having changed his left palm into a fist and taken it to his waist with the fist's back facing downward, he flings his right palm, which still faces upward, rightward and upward, with his right arm being extended levelly rightward and with his right fingers all pointing right. Now he looks to the right. (fig. 3)

The act of flinging of his right

palm rightward should be executed forcefully.

### 3. 右甩掌

下肢不动，左掌变拳收至腰间，拳心向上，右掌以掌背向右侧甩，掌指向右，目视右侧。(图3)

要点：肢体协调，甩掌有力。

### Form 4

He turns left  $90^\circ$ , bends his left knee, and fully stretches 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. At the same time, having changed his left fist into a palm, he shoves his left elbow leftward and upward to repel an imaginary attacker with his left palm facing right and positions his right palm near his left shoulder, with his right forearm being placed roughly vertical and with his right palm facing backward. Now he looks into distance. (fig. 4-1)

Now, having moved his left foot half a step backward, rested the foot on its tiptoes on the ground, and bent his knees to lower his trunk, he changes his left palm into a fist, directs the fist

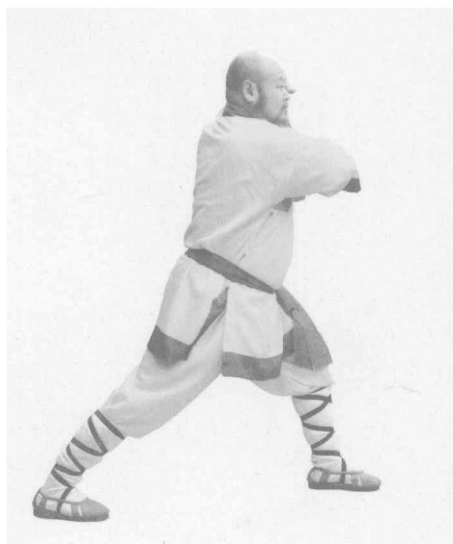


fig.4-1 (图 4-1)



fig.4-2 (图 4-2)

to slump down on his left thigh, and, having changed his right palm into a fist, directs his right fist to rise to a point just a jot above his right shoulder, with the fist's back facing upward. Presently he looks into distance. (fig. 4-2)

The practitioner should strive to make sure that his body and limbs move in orderliness and that—while his knees are being bent, with his left foot being rested only on its tiptoes on the ground—the poise of his body is not in any way affected.

#### 4. 转身跨虎

以两脚为轴，体左转90°，左腿屈膝成弓步；同时，左拳变掌屈肘向左格隔，掌心向右，右掌屈肘贴于左肩处，掌心向里，目视前方。(图4-1)

重心后移，左脚向后收半步，脚尖点地，两腿屈膝下蹲成左虚步；同时，左掌变拳内旋，拳面抵置左腿上，右掌变拳屈肘置于右肩处，拳眼向下，目视前方。(图4-2)

要点：肢体协调一致，虚步要稳。

#### Form 5

Now he holds himself erect. After

that, he does two things simultaneously: He moves his left foot a step forward, bends his left knee, and stretches his right leg fully 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 thrusts his left fist levelly forward with its back facing upward and takes his right fist to his waist, with the fist's back facing downward. Presently he looks into distance. (fig. 5)

The practitioner should make sure that he lets the two things, as referred to in the previous paragraph, happen at the same time. Moreover the move of thrusting his left fist levelly forward should be done forcefully.

#### 5. 上步一拳

将身直起，左脚向前一步，屈膝成弓步；同时，左拳内旋向前平冲，拳心向下，右拳置腰间，拳心向上，目视前方。(图5)

要点：上步与冲拳要同时进行，冲拳有力。

#### Form 6

This movement consists of three parts. And all of them must be per-



fig.5 (图5)



fig.6 (图6)

formed simultaneously—rather than in succession—and last for the same duration. The three parts include: His right fist sallies forth from his waist to shoot upward and forward to reach a point in front of the right side of his forehead, with his right upper arm being held roughly level with his right shoulder and with the fist's back facing forward. His left arm swings vertically downward precisely for taking his left fist to his waist. He draws his right foot forward so that he can not only use the foot to stamp the ground at a point close to the arch of his left foot but settle his feet together for assuming an erectly standing posture. Having completed the three parts he looks into distance. (fig. 6)

Both the move of stamping the ground and that of thrusting his right fist upward and forward have to be done vigorously.

#### 6. 并步冲天炮

重心前移，右脚向左脚处并踏震脚成立正式；同时，左拳先横臂拦下至腰间，拳心向上，右拳屈臂向前上冲击，拳心向里，目视前方。(图6)

要点：震脚与冲拳要同时进行，震、冲有力。

### Form 7

Having lifted his right foot vertically off the ground, changed his left fist into a palm, and placed the palm, which now faces upward, on his right thigh, he propels the back of his right fist into his left palm. Now he looks into distance. (fig. 7-1)

Presently he turns right  $180^\circ$  by pivoting on his left sole. While doing the right about-face, he performs the following moves: He changes his left palm into a fist, prods the fist against his right forearm, and at the same time flings his right fist forward and upward until his right arm is extended fully forward. After that, he settles his right foot beside his left foot and bends his knees to lower his trunk. Presently he looks into distance. (fig. 7-2)

In doing this movement the practitioner should strive to keep himself steady after his right foot is lifted off the ground. The move of pummeling his left palm with the back of his right fist should be done energetically. And



fig.7-1 (图 7-1)



fig.7-2 (图 7-2)

the move of turning right  $180^{\circ}$  by pivoting on his left sole should be executed speedily.

### 7. 砸拳七星

右腿屈膝提起，左腿直立支撑；同时，左拳变掌置于右腿面上，掌心向上，右拳以拳背砸于左掌心处，目视前方。(图7-1)

以左脚为轴，体右转 $180^{\circ}$ ，右脚落于左脚处，两腿屈膝下蹲；同时，左掌变拳抵右小臂处，以右拳臂随转直臂于前，目视前方。(图7-2)

要点：支撑要稳，砸拳有力，转身宜速，抵臂与转身要同时进行。

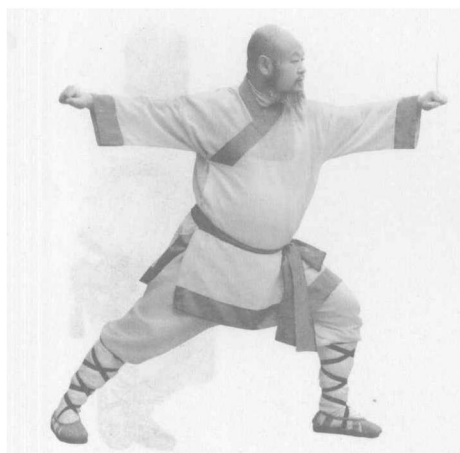


fig.8 (图8)

### Form 8

This movement consists of the following two parts which should be completed at the same time: Having turned left  $90^{\circ}$  and moved his left foot a step leftward, he bends his left knee, stretches his right leg rightward, and props his right foot against the ground so that he can shift the weight of his trunk mainly onto his left leg. He gathers his fists to his chest and at the same time swings his right fist levelly

rightward and his left fist levelly leftward, with the backs of the fists facing upward. Now he looks into distance. (fig. 8)

The practitioner is expected to see to it that the move of turning left 90° should be done quickly and that the move of swinging his right fist right and left fist left should be fulfilled in a forceful manner.

#### 8. 转身单鞭

体左转90°，左脚向左侧跨步，屈膝成左弓步；同时，两拳先收胸前，然后向两侧撑击，拳心向下，目视前方。(图8)

要点：转身宜速，撑拳有力，转身与撑拳要同时进行。

#### Form 9

This movement contains two separate parts, and they should be completed simultaneously. Having placed his feet together and set them parallel, he rests his right foot on its tiptoes on the ground and bends his knees to lower his trunk. He swings his fists toward himself for holding his forearms horizontal in front of his chest, with the little-finger sides of his fists facing forward. After



fig.9 (图9)



completing the two parts he gazes at his fists. (fig. 9)

#### 9. 怀中抱月

右脚与左脚并拢，两腿屈膝下蹲成丁步；同时，双拳内旋合于胸前，拳棱相对，目视双拳。(图9)

要点：并步、蹲身、挤合拳要同时进行。

#### Form 10

He moves his left foot a step leftward and bends his knees to lower his torso. While doing this, he changes his left fist into a palm which, now facing downward, is promptly pushed leftward to do the actions of clasping and wrenching, with all his left fingers being crooked. After that, he takes his right fist to his waist, with the fist's back facing downward. Now he looks downward and leftward. (fig. 10)

In doing this movement, the practitioner has to pay attention to holding himself quite poised after his knees are bent. When his left palm is extended leftward to do the actions of wrenching and clasping, he should do them energetically.

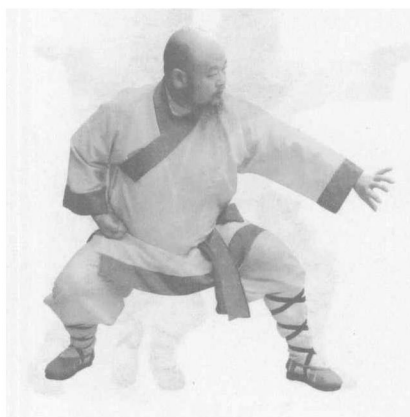


fig.10 (图 10)