

A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM

SANLU ARIHAT BOXING

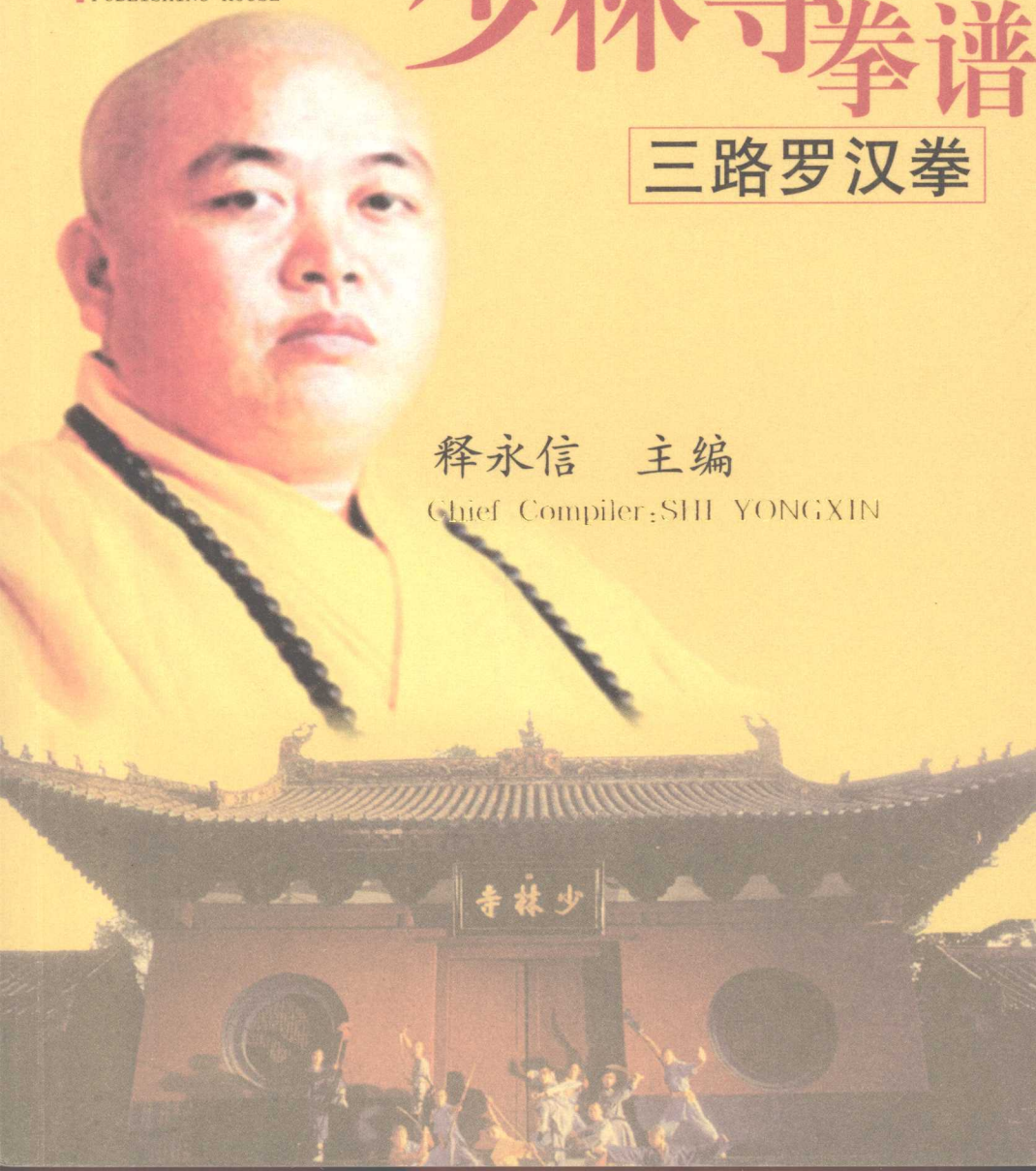
河南人民出版社
HENAN PEOPLE'S
PUBLISHING HOUSE

少林寺拳谱

三路罗汉拳

释永信 主编

Chief Compiler: SHI YONGXIN



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

A SHAOLIN MONASTERY'S
COMPENDIUM OF PUGILISM
SANLU ARHAT BOXING

少林寺拳谱

三路罗汉拳

SANLU ARHAT BOXING

释永信 主编

Chief Compiler: SHI YONGXIN



图书在版编目(CIP)数据

三路罗汉拳:英汉对照/释永信主编. - 郑州:河南人民出版社,2008.4
(少林寺拳谱)

ISBN 978-7-215-06442-3

I. 三… II. 释… III. 少林拳-基本知识-英、汉
IV. G852.15

中国版本图书馆 CIP 数据核字(2008)第 035285 号

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 印数 1-4000 册

2008 年 4 月第 1 版 2008 年 4 月第 1 次印刷

定价:38.00 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，人人都拥有一个强健的体魄。

阿弥陀佛！

釋永信

2006年9月9日

THE ROUTINE OF ARHAT BOXING(VERSION 3)

This routine is a regular entry listed in *The Compendium of Shaolin Monastery's Pugilistic Lore*. It deserves the entry on the strength of both its unique instructional texture and its potential for optimally unleashing a practitioner's martial prowess. It teaches a trainee methods for most opportunely making sallies by skillfully maneuvering his legs, elbows, and torso in concert, by coupling offence with defense, and by alternately passing feint for real attack and vice versa. To practice this routine, a trainee is expected to be absorbedly attentive to every move he makes in all training sessions he undergoes.

三路罗汉拳

三路罗汉拳乃少林寺拳谱中的一个套路。其拳法独到，刚阳有力，合理地利用腿、肘和身的配合，攻上防下，打左防右，虚实并用，攻防兼备。练习时每个动作都要做到，眼到手到，眼随招进。

Form 1

Having left his feet shoulder-width apart and stood erect, the practitioner raises his hands, which hang leisurely, to have them assembled before his chest, with his palms staying together 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. Both his chest and his 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；两手从两侧向上、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，颈微收，含胸，收腹，呼吸自然。

Form 2

Having turned left 90°, moved his left foot a step forward, and bent his left knee, he fully stretches his right leg, props his left foot against the ground,



fig.1 (图1)

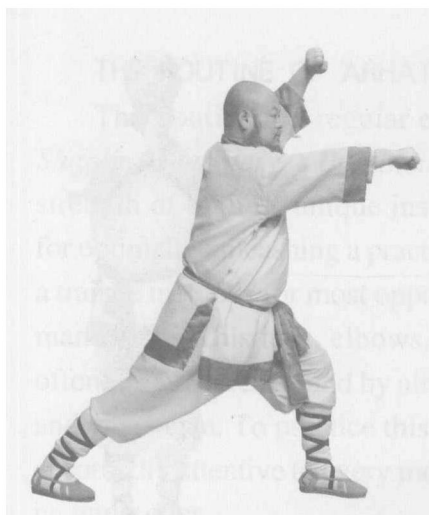


fig.2 (图2)

and shifts the weight of his torso mainly onto his left leg. While doing these moves, he does the following two movements simultaneously:

He directs his left fist to ascend until his left arm is vertically stretched, and sways his left forearm rightward to move his left fist to a point above his head with the fist's little-finger side facing upward.

He thrusts his right fist levelly forward, with its back facing upward. Now he looks into distance. (fig. 2)

Points claiming special attention: The move of turning left 90° should be done quickly. The move of positioning his left fist above his head and that of thrusting his right fist forward should be done simultaneously and forcefully.

2. 转身探马拳

体左转 90° ，左脚向前一步，屈膝成弓步；同时，左拳屈臂向上，横架于头顶，拳眼向下，右拳平臂向前方击出，拳心向下，目视前方。(图2)

要点：转身宜速，架臂与击拳要同时完成，迅猛有力。

Form 3

He lifts his left foot slightly off the ground just to put it down immediately so that the posture of his lower limbs is still maintained. At the same time he does the following moves: He takes his right fist to his waist with its back facing downward. He changes his left fist into a palm and moves his left forearm leftward and upward so that his left palm describes an arc. Now he gazes at his left palm. (fig. 3)

One point claiming the practitioner's special attention is that the move of lifting his left foot off the ground and that of swinging his left forearm leftward and upward should be done simultaneously.

3. 原地擦手

左脚抬起即落仍成左弓步；同时，右拳向下，收至腰间，拳心向上，左拳变掌屈臂外旋划弧绕行，目视左掌。(图3)

要点：抬脚与擦手要同时进行。

Form 4

This movement consists of two parts which should be done simultaneously:



fig.3 (图3)

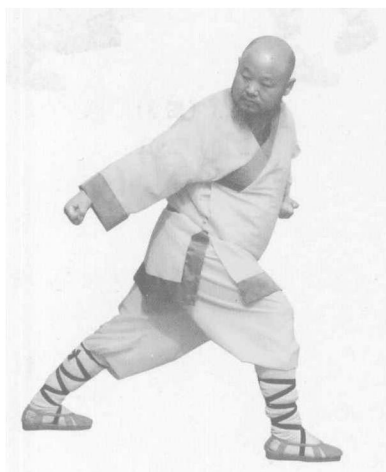


fig.4 (图4)

The 1st part: Having moved his right foot a step forward, bent his right knee, and fully stretched his left leg with his left foot being propped against the ground, he shifts the weight of his trunk mainly onto his right leg.

The 2nd part: Having changed his left palm into a fist, taken it to his waist with the fist's back facing downward, and moved his right fist upward a bit, he instantly drives his right fist downward and rightward to deliver a crushing blow: Now he looks rightward and downward. (fig. 4)

Points claiming special attention: The move of advancing his right foot a step forward and that of raising his right fist a bit should be done simultaneously. The move of driving his right fist downward and rightward should be done with force, so much so that even the back of his right fist can experience the exertion.

4. 上步砸拳

右脚向前一步，屈膝成右弓步；同时，左掌变拳收至腰间，拳心向上，右拳微提，接着向体右侧下方砸击，目视右下方。(图4)

要点：上步与右提拳要同时进

行，砸拳有力，力贯拳背。

Form 5

Having turned left 90° and moved his left foot a full step backward and rightward so that it settles behind and to the right of his right foot, he bends his knees in such a manner that his trunk is considerably lowered and that the left side of his left kneecap is in touch with the ground. While doing these moves he does the following two moves at the same time: He moves his right forearm upward until it becomes horizontal, with his right elbow being pressed against his trunk. He directs his left fist to ascend to a point above his head with the fist's back facing upward and tilts his trunk slightly rightward. Now he looks to the right. (fig. 5)

One point claiming special attention: The moves of turning left 90° , placing his left foot behind and to the right of his right foot, and lowering his trunk on his bent knees should be done methodically and gently.

5. 罗汉望月

体左转 90° ，左脚向右腿后倒叉一步，接着体向下蹲成(歇步)座盘

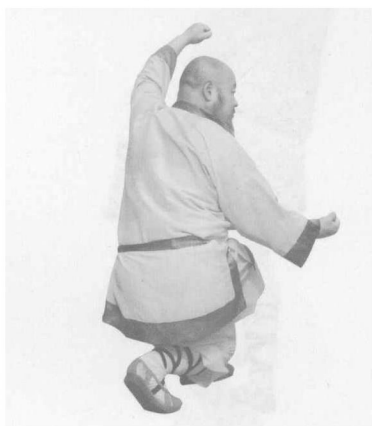


fig.5 (图 5)

式；同时，两拳内旋分开，右拳屈肘夹臂置体右侧，左拳屈臂上架头顶，拳心向下，上体微向右倾斜，目视右侧。（图5）

要点：转体、插步、下蹲要配合协调一致，肢体要柔和。

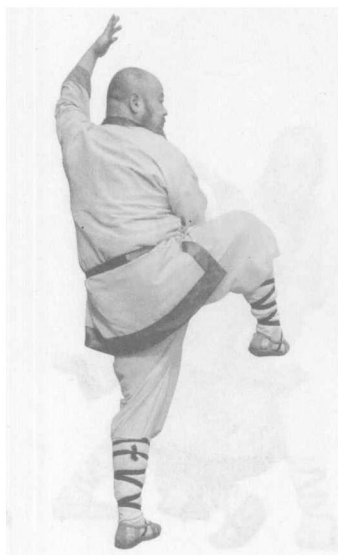


fig.6-1 (图 6-1)

*In martial artists' parlance, the term "a tiger's-paw palm" refers to such a disposition of a hand's thumb and fingers that the thumb goes crooked and each of the four fingers just doubles over itself. A "tiger's-paw palm" is different from a clenched fist, because a finger of a clenched fist is folded into the palm, rather than double over itself.—*Trans.*

Form 6

Act 1: Having held his torso erect, he lifts his right foot off the ground and stands stably on his left leg. While doing these moves, he fashions his hands into a pair of "tiger's-paw palms"* which are instantly swung toward his left shoulder with the palms facing forward. Now he looks to the right. (fig. 6-1)

Act 2: Having hopped on his left foot off the ground, he turns right 180° while being air-borne. At the same time he deliberately lets his right foot land first. As soon as his left foot lands, he bends his knees to lower his trunk. While he is bending his knees, he quickly tilts his trunk forward and plunges his "tiger's-paw palms" downward and forward to pounce on some imaginary prey in front of the lower part of his abdomen. Promptly he sends his

right palm rightward and left palm leftward and changes them into fists which are immediately placed before his chest, with his elbows being pressed against his trunk and with his fists' backs facing forward. Presently he looks leftward and upward. (fig. 6-2)



fig.6-2 (图 6-2)

Act 3: Having set his trunk erect and fully stretched his right leg with his right foot being propped against the ground, he shifts the weight of his trunk mainly onto his left leg. While doing these moves, he swings his fists leftward and upward, with his right fist being positioned higher than his left, with his right fist's back facing upward and rightward, and with his left fist's back facing downward and leftward. Now his torso is tilted 45° leftward, with his right fist being poised at a point above his head and with his left fist staying at a point to the left of his left upper arm. Presently he looks to the left. (fig. 6-3)



fig.6-3 (图 6-3)

Points claiming special attention: The moves of turning himself right 180° should be done quickly. The move of hopping on his left leg should be performed nimbly. The move of pouncing

on some imaginary prey has to demonstrate a veneer of fierceness. The swinging of his fists leftward and upward should be done energetically.

6. 猛虎出洞

将身直起，右腿屈膝提起，左脚直立支撑；同时，两拳变为虎豹爪掌向左肩处甩摆，掌心向前，目视右侧。（图6-1）

左脚蹬地起跳，体右转180°，右、左脚先后落地，两腿屈膝下蹲成马步；同时，猛转体以虎豹爪掌向下腹前扑出；接着外旋抓握成拳，屈肘夹臂置于胸前，拳心向里，上体微左倾斜，目视左上方。（图6-2）

重心左移，将身上起，由马步变为左弓步；同时，两拳以弧形向左侧上方冲击，拳心上下相对，上体向左倾斜45°，左拳屈肘置于左侧，右拳屈臂上架头顶，目视左侧。（图6-3）

要点：转身宜速，跳步敏捷，扑抓要猛，起身要快，拳击有力。

Form 7

Act 1: Having placed his left foot a step behind his right foot, he changes his fists into palms, which are instantly

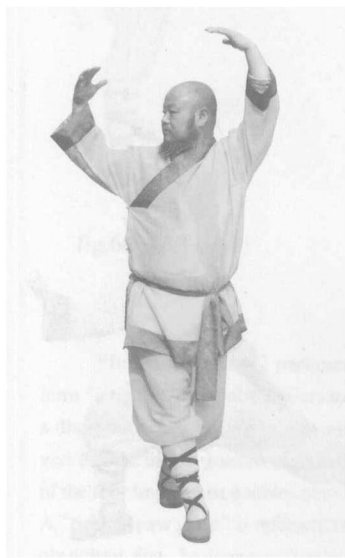


fig.7-1 (图7-1)

positioned above his head and turned to face downward, with the fingers of one of his palms pointing at those of his other palm. Presently he looks to the right. (fig. 7-1)

Act 2: Having moved his right foot half a step rightward and slightly bent his right knee, he directs his palms to move from a point off the right side of his head to another point which is behind his head. From there, his palms move leftward. While moving leftward, his palms are changed into fists which are instantly gathered to his chest, with his elbows being pressed close to his trunk and with the backs of his fists facing forward. Presently he looks to the left. (fig. 7-2)

Act 3: Having placed his left foot beside his right foot, he rests his left foot on its tiptoes on the ground and bends his knees to lower his trunk. While doing these moves, he swerves his forearms in such a way that the four first phalanges of his left fist are pressed against his right wrist, with his fists' backs all facing upward and with his forearms being held horizontal. After that he pushes his right forearm levelly



fig.7-2 (图 7-2)

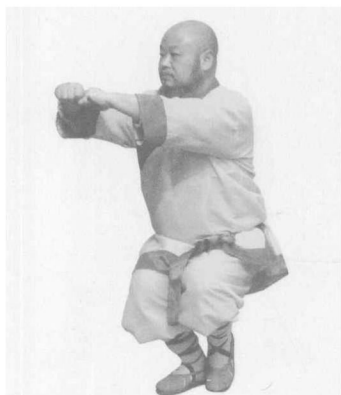


fig.7-3 (图 7-3)

rightward. Presently he looks to the right. (fig. 7-3)

Points claiming special attention: The move of curving his palms through the air should be done gently and with ease. The move of bringing his left foot to settle beside his right foot and that of pushing his right forearm levelly rightward should be done at the same time and with force.

7. 云顶七星

左脚向右腿后面斜叉着地，成倒叉步；同时，两拳变掌上举头顶，掌心向下，掌指相对，目视右方。(图7-1)

右脚向右跨半步，腿微屈；同时，两掌由右向后、向左旋绕，接着握拳、屈肘、夹臂置于胸前，拳心向里，目视左侧。(图7-2)

重心右移，左脚并靠右脚处，脚尖着地，两腿屈膝向下半蹲成左丁步；同时，两拳内旋：拳心向下，左拳面抵于右手腕处，以右小臂向体右侧推出，目视右侧。(图7-3)

要点：云顶要柔和，并步与臂推要同时进行，推击有力。

Form 8

Having moved his left foot a step