

A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM

YILU ROU BOXING

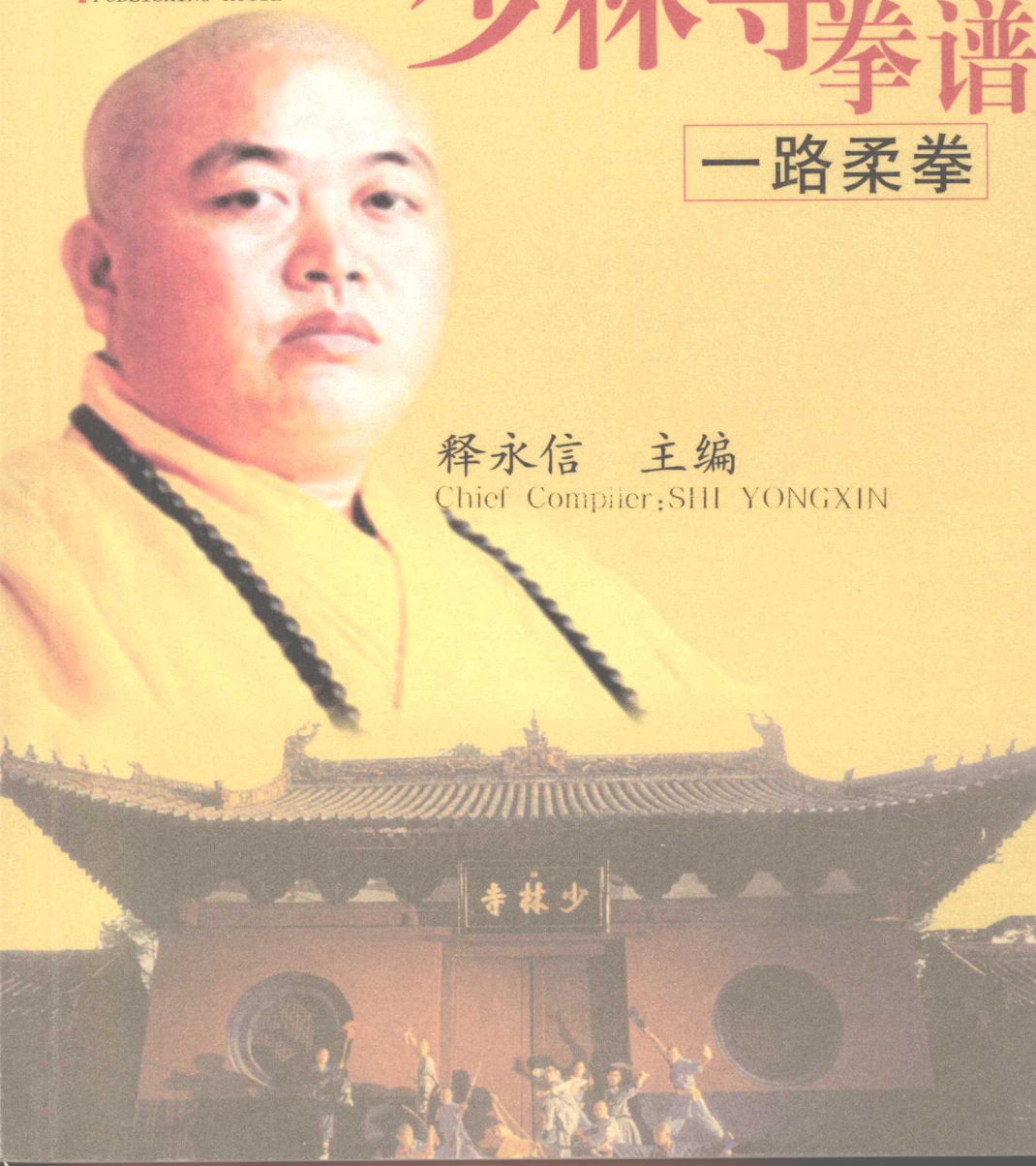
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一路柔拳

释永信 主编

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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 1)

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.

一路柔拳

一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 shoulder-width apart, spread his forearms outwards leisurely, and stood erect, the practitioner now raises his palms, which are facing upward, to have them not only assembled before his chest but nestled against each other, with his fingers all pointing upward. Then he looks into distance. (fig. 1)

1. 预备式

全身站直，两脚微开与肩同宽；同时，两手向两侧、向上、向里合十于胸前。掌心相对，掌指向上，目视前方。(图1)



fig.1 (图1)

Form 2

This form consists of two acts which are to be executed consecutively:

Act 1: This act consists of two parts which should be performed synchronously:

The 1st part: Having turned left 90°, he moves his left foot a step forward and bends his left knee for shifting the weight of his torso mainly onto his left leg by fully stretching his right leg and by prodding his right foot against the ground.

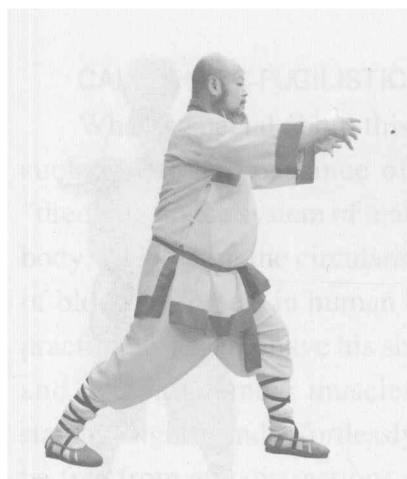


fig.2 (图2)

The 2nd part: He spreads his arms levelly sideways until they are roughly aligned across his chest.

Act 2: He swings his forearms levelly towards each other until both his middle fingers and his ring fingers get almost in touch, with the little-finger sides of his hands facing downward. Now he looks into distance. (fig. 2)

Here, what claims the practitioner's special attention in doing this movement includes the following points: ① No muscles in his body should stay tense. ② His arms and legs should move in nice coordination. ③ He should concentrate on his every move and be utterly composed. ④ He should attach more importance to practicing inhalation.

2. 怀中抱月

体左转90°，左脚向前一步，屈膝成弓步；同时，双掌由两侧向怀中合抱，掌指相对，目视前方。
(图2)

要点：全身放松，肢体协调，思想集中，平心静气，以吸为主。

Form 3

With the posture of his lower limbs

being retained, he slowly gathers his hands before his chest and then pushes them levelly forward, with his palms facing forward. Now he looks into distance. (fig. 3)

In doing this movement, the practitioner needs to remember that ease or calm and well-poised slowness should reign over all moves throughout this movement, that he should stick the tip of his tongue to his palate, and that he should attach more importance to practicing exhalation.

3. 推出双掌

下肢不动；双手缓慢收至胸前，接着双掌向前推出，掌心向前，掌指向上，目视前方。(图3)

要点：动作缓慢，舌抵上腭，以呼为主。

Form 4

Still keeping the posture of his lower limbs unchanged, he revolves his forearms outwards so that his palms are turned to face himself, positions them horizontal with the fingers of one of his palms pointing at those of his other palm, and bends his right knee so that the weight of his torso is shifted mainly



fig.3 (图3)

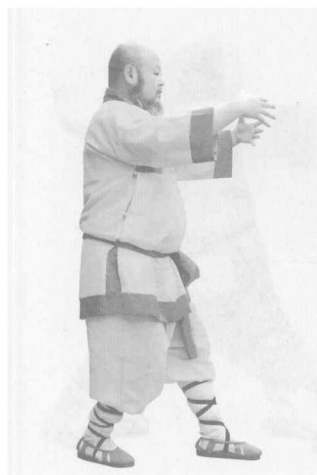


fig.4 (图4)

onto his right leg. Now he looks into distance. (fig. 4)

In doing this movement, the practitioner needs to be mindful of the following points: ① The instant his palms are positioned horizontal, he should keep his arms level but not straight, with his elbows being jutted outwards. ② Every move he makes should be gentle and measured. ③ His breath should be natural and calm.

4. 收回抱月

下肢不动，双手外旋，手心向里怀抱，重心向后移动，右腿弯曲，目视前方。(图4)

要点：抱月双臂撑圆，动作缓慢，呼吸自然。

Form 5

By pivoting just on his heels, his trunk makes an about-face. After that, he bends his right knee for shifting the weight of his torso mainly onto his right leg by fully stretching his left leg and by prodding his left foot against the ground. While executing these moves, he does the following moves simultaneously: flinging his right palm upward with its back facing rightward and

downward, revolving his left forearm inwards so that his left palm is turned to face downward, and plunging his left palm downward. Now he looks into distance. (fig. 5)

The following points claim the practitioner's special attention in doing this movement: The about-face should be done with ease. His arms and legs should move in good coordination. He should strive to make himself breathe naturally.

5. 转身掠手

以两脚为轴，体后转180°，右腿屈膝成弓步；同时，右掌随转向右上掠出，掌心向里，左掌内旋下按，掌心向下，目视前方。(图5)

要点：转身缓慢，肢体协调，呼吸自然。

Form 6

With the posture of his lower limbs staying unchanged, he revolves his left palm first outwards and then inwards. After that, he pushes his palms levelly forward, with his palms facing forward and with all his fingers pointing upward. Now he looks into distance. (fig. 6)



fig.5 (图5)



fig.6 (图6)

In doing this movement, the practitioner is required to pay special attention to the following point: Right before he pushes his palms levelly forward, he needs to shift his trunk somewhat backward in the first place and then shoves it forward.

6. 推如兰形

下肢不动，左掌外旋，然后内旋，双掌向前推出，掌指向上，掌心向前，目视前方。(图6)

要点：当双掌向前推时，上体先向后移，然后再向前推出。

Form 7

This form contains three acts which should be done consecutively:

Act 1: Having slightly bent his knees to shift his trunk a little backward, he revolves his forearms outwards until the little-finger sides of his hands face downward and switches his arms levelly outwards, with his elbows staying bent. Now he looks into distance. (fig. 7-1)

Act 2: The instant he finishes Act 1, he goes immediately to do the following three moves simultaneously: ① turning left 90° and slightly bending



fig.7-1 (图 7-1)

his right knee, ② revolving his right forearm to make his right palm face downward, and ③ positioning his left palm before his chest. Now he looks to the right. (fig. 7-2)

Act 3: This act contains three parts which must be done simultaneously:

The 1st part: Having turned left 90°, he lifts his right foot off the ground, with his right shin remaining roughly vertical.

The 2nd part: Having switched right forearm rightward and upward, he flings his right palm forward and rightward, with the palm facing upward and with his right fingers all pointing forward.

The 3rd part: He lowers his left palm, which now faces downward, to a point in front of his abdomen. Now he looks into distance. (fig. 7-3)

In doing this movement, the practitioner is expected to be mindful of the following points: ① He should be slow and gentle in doing the leftward turning. ② All his moves should be well organized. ③ This movement is aimed at improving his breath regulation. ④ He should strive to poise himself



fig.7-2 (图 7-2)



fig.7-3 (图 7-3)

steadily when standing on one foot.

7. 转身抢手

重心后移，腿微屈；双手外旋合抱，目视前方。(图7-1)

上动不停，体左转90°，右腿微屈；同时，右掌向下，左掌置于胸前，目视右侧。(图7-2)

体左转90°，左腿直立支撑，右腿屈膝提起；同时，右手外旋环绕小圈后，随转向前抢出，掌心向上，掌指向前，左手置于腹前，掌心向下，目视前方。(图7-3)

要点：转身缓慢，肢体协调，配合呼吸，支撑要稳。

Form 8

This form contains two acts which should be performed sequentially:

Act 1: He does the following moves simultaneously: ① He moves his right foot a step forward and lifts his right toes off the ground. ② With his fingers being all stretched, he puts out his arms, imitating the action of trying to embrace somebody. Now he looks into distance. (fig. 8-1)

Act 2: He does the following moves simultaneously: ① Without



fig.8-1 (图 8-1)

any pause from the last move, he turns right 90° , bends his right knee for shifting the weight of his trunk mainly onto his right leg by fully stretching his left leg and by prodding his left foot against the ground.

② Having positioned his palms horizontal, left the little-finger sides of his hands to face upward, and turned his palms to face outwards, he fully stretched his arms sideways. Now he looks to the left. (fig. 8-2)

In doing this movement, the practitioner needs to pay special attention to following points: ① He should not do his moves in a rush. ② He should strive to ensure fine coordination between his moves. ③ His breath should go leisurely.

8. 落步斜形

右脚向前落地，脚尖上翘；同时双掌相抱，目视前方。(图8-1)

上动不停，重心前移，体右转 90° ，右腿屈膝成弓步；同时双掌内旋，向两侧撑开，掌心向两侧，目视左侧。(图8-2)

要点：动作缓慢，肢体协调，呼吸自然。



fig.8-2 (图 8-2)

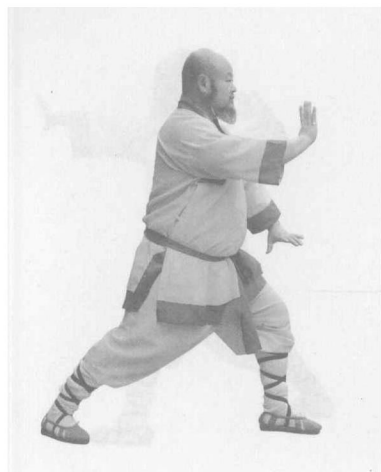


fig.9-1 (图 9-1)

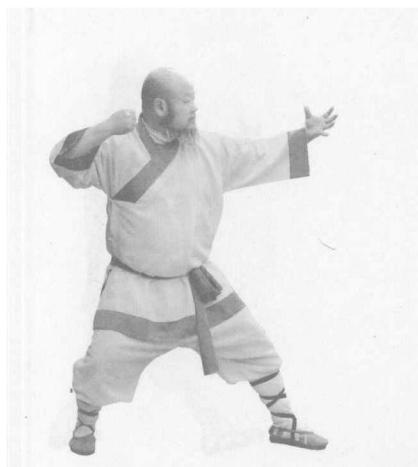


fig.9-2 (图 9-2)

Form 9

This form contains three acts which should be executed sequentially:

Act 1: While moving his left foot a step forward for bending his left knee in order to shift the weight of his trunk mainly onto his left leg by fully stretching his right leg and by prodding his right foot against the ground, he thrusts his right palm levelly forward and at the same time places his left palm, which now faces downward, at a point in front of his abdomen. Now he looks into distance. (fig. 9-1)

Act 2: On finishing the last act, he immediately proceeds to do the following moves simultaneously: ① Having changed his right palm into a fist, he places it before his chest, with his right elbow staying roughly even with his right shoulder and with his right fist's back facing rightward. ② He switches his left forearm forward and upward until his left palm is turned to face himself. Now he looks into distance. (fig. 9-2)

Act 3: With the posture of his lower limbs being retained, he does the following moves simultaneously: ①