

# A SHAOLIN MONASTERY'S COMPENDIUM OF PUGILISM PAO BOXING

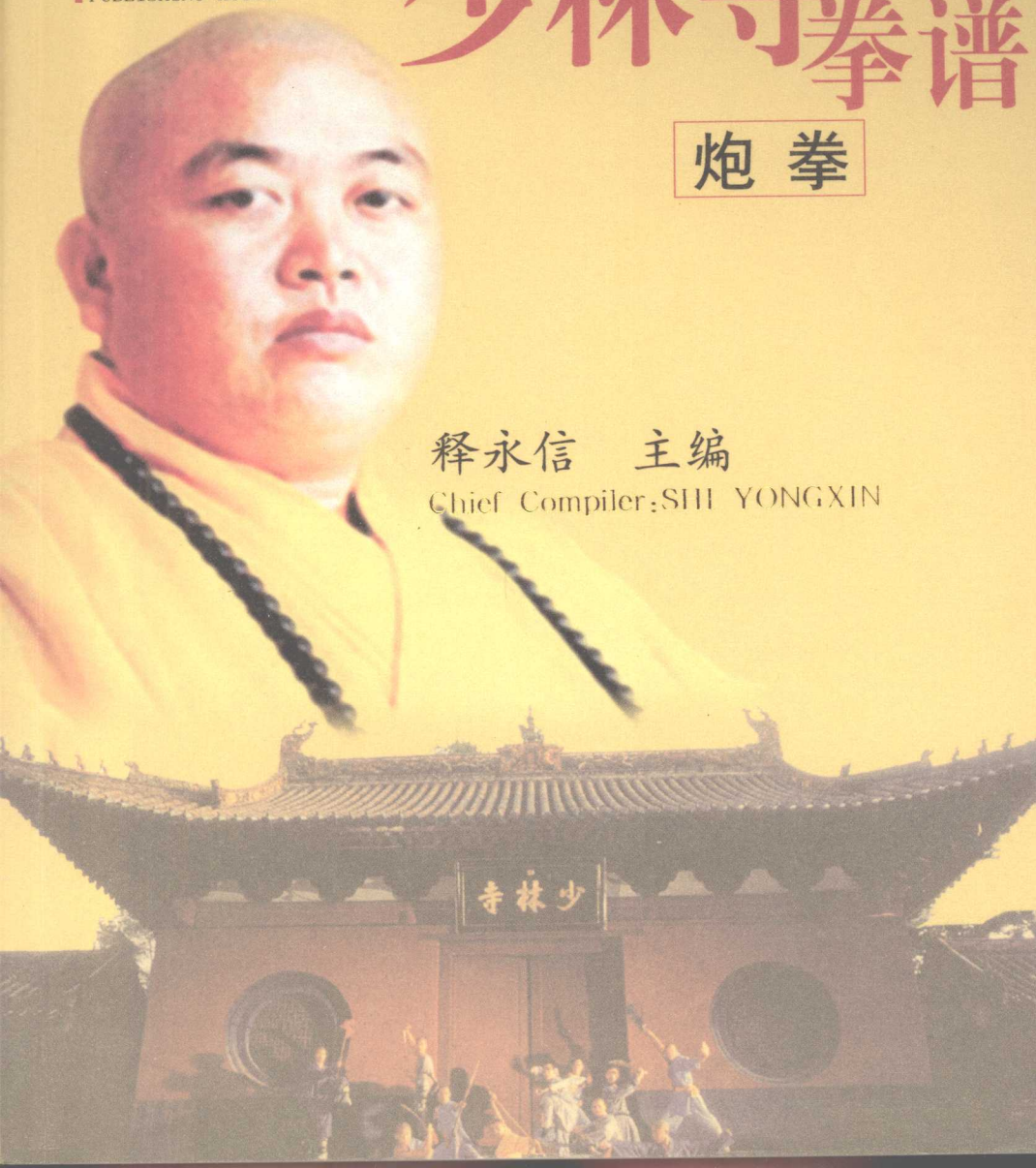
河南人民出版社  
HENAN PEOPLE'S  
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释永信 主编

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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 SHAOLIN POWER BOXING

Into this routine have been incorporated rudiments of the great majority of pugilistic routines ever invented by the Shaolin school. None of the moves to be carried out in the course of doing this routine does not exude a kind of pliant smartness, and none of the movements contained in this routine is not permeated with such refreshing valiancy as is peculiar to the Shaolin pugilistic community. This routine can boast an unusually remarkable type of manual-movement flexibility compounded with footwork dexterity and ushers in a strict sequentiality of movements. In other words, though each of this routine's movements is widely different from any of this routine's other movements, yet all the movements this routine contains are regularly sequential. In traditional Chinese martial-art circles, most of the labels given to the majority of the movements this routine contains consist of the Chinese character “炮”, and that is why the Chinese name this routine bears is “炮拳”—literally meaning “the routine of ‘炮’”. Here, the Chinese translator takes the liberty to transliterate the Chinese character “炮” as “power” out of the motive of trying anyway to anglicize this transliteration.

### 炮拳

炮拳集少林寺拳谱各拳之精要。它动作鲜明、特点突出、手法灵活、步法巧妙、起落有序。每一个动作都变化多端,环环相扣。该拳中的动作多以“炮”字命名,故称“炮拳”。

### Form 1

Having left his feet shoulder-width apart, spread his forearms to sides leisurely, and stood erect, the practitioner now raises his palms, which are facing upward, to have them assembled and held in close contact before his chest, with his fingers all pointing upward. Then he looks into distance. (fig. 1)

#### 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)。



fig.1 (图1)

### Form 2

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

Act 1: While doing the moves of turning left 90° and stamping and settling his right foot beside his left foot on the ground, he changes his fists into palms, stretches his forearms a little bit forward without fully straightening his arms, and has all his fingers stay crooked so that his hands now look like a pair of claws. Now he looks into distance. (fig. 2-1)



fig.2-1 (图2-1)



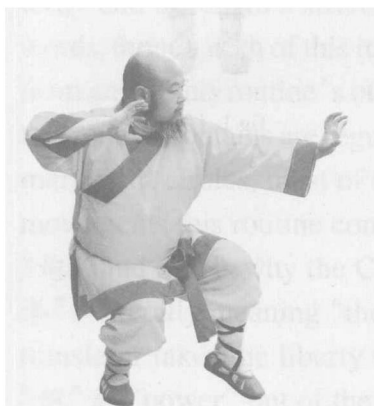


fig.2-2 (图 2-2)

Act 2: This act contains two parts which are to be started simultaneously:

The 1st part: Having moved his left foot a step leftward, he lifts only his left heel off the ground with his left toes still staying aground and lowers his torso by bending his knees, taking care to interrupt the knees' flexing before his thighs are horizontal.

The 2nd part: He further stretches his forearms levelly until his arms are roughly straightened, switches his forearms levelly towards each other, and sends one of his forearms to horizontally rotate for once around his other forearm which is now also placed horizontal. After that, he pushes his arms levelly forward but deliberately leaves his right arm just half extended so that his left palm goes levelly farther than his right palm, with his hands being still shaped like a pair of claws. Now he looks into distance. (fig. 2-2)

The practitioner is expected to attach felicitous importance to the following points: ① The stamping of his right foot beside his left needs to be done fairly energetically. ② The move of changing his fists into palms

with all his fingers staying crooked and that of stamping his right foot should be concomitants.

## 2. 青龙献爪

体左转90°，右脚向左脚处并拢，跺踏地面(震脚)；同时，两拳变掌屈臂向前微伸。掌指微勾成为爪形，目视前方。(图2-1)

左脚微起，脚尖着地，两腿屈膝，身向下蹲，成为左虚步；同时，两手向前划弧绕行接着环绕一小圈，屈肘前伸置于胸前，掌指勾屈向前，左掌在前，右掌在后，目视前方。(图2-2)

要点：震脚有力，两掌翻转交爪与震脚同时进行。

## Form 3

This form contains two acts which should be done sequentially.

Act 1: Having stood up and clenched his fists, he takes them each to their respective sides of his waist, with the backs of his fists facing downward. Now he looks into distance. (fig. 3-1)

Act 2: This act consists of two parts which need to be carried out at the same time:



fig.3-1 (图 3-1)



fig.3-2 (图 3-2)

The 1st part: Having moved his left foot a step forward, he stamps his right foot beside his left foot and then bends his knees to sink his torso until his thighs are horizontal.

The 2nd part: Having turned his fists which are now close to his waist until their backs face upward, he jabs them forward, with their backs still facing upward. Now he looks into distance. (fig. 3-2)

Here, what the practitioner needs to pay close attention to includes the following two points: ① The forward thrusts of his fists need to be forceful and in sync with his move of sinking his torso. ② The sound arising from the stamping of his right foot must be distinctly audible.

### 3. 追风炮

将身直起，两掌变拳收至腰间，拳心向上，目视前方。(图3-1)

左脚向前一步，右脚随之与左脚并拢，跺踏地面，两腿屈膝全蹲；同时，两拳内旋环绕一小圈向前击出，拳心向下，目视前方。(图3-2)

要点：蹲身与击拳要同时进行、震脚有声，拳击有力。

#### Form 4

This form consists of three acts which should be performed continuously:

Act 1: Having hopped a step forward on his right foot, he remains standing on that foot, lifts his left heel off the ground, and holds it suspended about a foot above the ground. While hopping on his right foot, he withdraws his fists to his waist with their backs facing the ground. Now he looks into distance. (fig. 4-1)

Act 2: This act consists of two parts which need to be done simultaneously:

The 1st part: Having hopped a step forward on his left foot and stayed put there on the foot, he raises his right heel off the ground to keep it about a foot above the ground and then hops again a step forward on his left foot just to perch himself on it.

The 2nd part: Having spread his fists outwards and at the same time changed them into palms, he swings each palm outwards to describe an arc in the air. And in the extremely short duration when his palms are describing



fig.4-1 (图 4-1)



fig.4-2 (图 4-2)

arcs, he changes them back into fists and finally takes them to his waist, with their backs facing downward. Now he looks into distance. (fig. 4-2)

Act 3: While moving his right foot a step forward and bending his right knee so that he can shift the weight of his torso mainly onto his right leg with his left leg being fully stretched and with his left foot being propped against the ground, he changes his fists into palms and then thrusts them simultaneously and levelly forward, with all his fingers pointing upward. Now he looks into distance. (fig. 4-3)

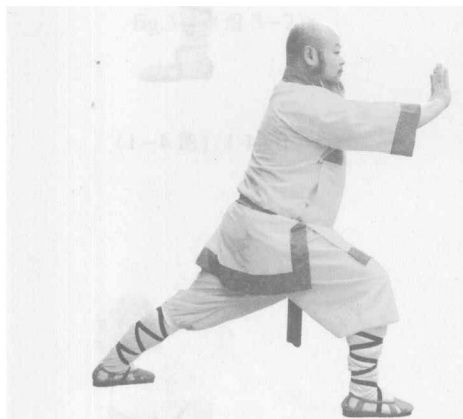


fig.4-3 (图 4-3)

The practitioner needs to be nimble in doing the hops and energetic in pushing his palms forward.

#### 4. 饿虎扑食

将身直起，右脚向前跳一步支撑，左腿屈膝后勾提起；同时，两拳收回腰间，拳心向上，目视前方。(图4-1)

左脚向前跳一步支撑，右腿屈膝后勾提起；接着左脚再前蹬跳一步支撑；同时，两拳变掌向两侧划弧环绕后变拳仍置腰间，拳心向上，目视前方。(图4-2)

右脚向前落一步，屈膝成弓

步；同时，两拳变掌齐向前方推出，掌指向上，目视前方。（图4-3）

要点：跳步要快，推掌有力。

### Form 5

This form contains two acts which should be performed in rapid succession:

Act 1: This act contains two parts which have to be done at the same time:

The 1st part: Having turned left 180° and lifted his left foot off the ground just for instantly putting it down at the very spot where it was in the previous move, he bends his left knee for shifting the weight of his torso mainly onto his left leg by fully stretching his right leg and prodding his right foot against the ground.

The 2nd part: While flinging his left palm upward, forward, and then downward to imitate the action of raking up some imaginary objects until the palm which is now already facing downward is positioned at a point close to his chest, he changes his right palm into a fist and takes it to his waist, with its back facing downward. Now he looks into distance. (fig. 5-1)

Act 2: Immediately after having



fig.5-1 (图 5-1)



fig.5-2 (图 5-2)

completed Act 1, he changes his left palm into a fist, takes it to the left side of his waist with the fist's back facing downward, and, while moving his right foot leftward for stamping it beside his left foot, pushes his right fist upward and forward, with the fist's back facing forward. Now he looks into distance. (fig. 5-2)

The practitioner is required to pay special attention to the following points: ① He has to execute the move of turning left 180° very agilely. ② The upward jab of his right fist should pack a real punch. ③ The stamping of his right foot should be done in sync with the jabbing of his right fist.

#### 5. 飞云炮

体左转180°，左脚抬起即落原地，屈膝成弓步；同时，右掌变拳收于腰间，拳心向上，左掌随体转由上向前、向下划弧扒搂、置于体前，掌心向下。目视前方。(图5-1)

上动不停，重心前移，右脚与左脚并拢，踩踏地面；同时，左掌变拳置左腰间，拳心向上，右拳向前上冲击，拳心向里，目视前方。(图5-2)

要点：转身宜速，上冲有力，

跺脚与冲拳同时完成。

### Form 6

There are altogether four acts in this form, and they have to be executed consecutively:

Act 1: This act contains two parts which need to be performed simultaneously:

The 1st part: Having moved his right foot a full step backward and turned right  $90^\circ$ , 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.

The 2nd part: Having changed his fists into palms, he pushes them rightward and downward, with the left palm preceding the right and with both palms facing downward. Now he stares leftward and downward. (fig. 6-1)

Act 2: This act contains two parts which need to be performed simultaneously:

The 1st part: Having moved his left foot a full step backward and turned left  $180^\circ$ , he bends his left knee for shifting the weight of his torso mainly



fig.6-1 (图 6-1)



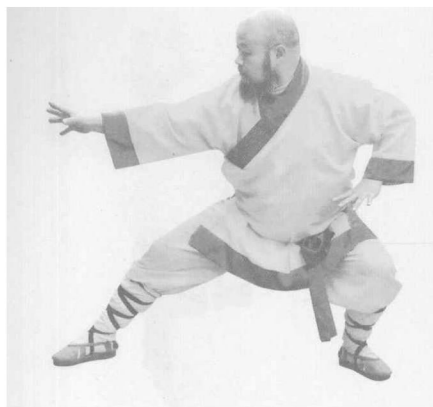


fig.6-2 (图 6-2)

onto his left leg by fully stretching his right leg and by prodding his right foot against the ground.

The 2nd part: He pushes his palms leftward and downward, with the right palm preceding the left and with both palms facing downward. Now he stares rightward and downward. (fig. 6-2)

Act 3: This act contains two parts which need to be performed simultaneously:

The 1st part: Having moved his right foot a full step backward and turned right  $180^\circ$ , 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.

The 2nd part: He pushes his palms rightward and downward, with the left palm preceding the right and with both palms facing downward. Now he stares leftward and downward. (fig. 6-3)

Act 4: This act consists of two parts which should be performed consecutively:

The 1st part: While doing continuously the four moves of turning left  $90^\circ$ , settling his left foot beside his right foot,



fig.6-3 (图 6-3)