

CHINESE KUNG-FU SERIES 6

Ten Routine **Spring Leg**

十路彈腿



目 錄

一、十路彈腿簡史	1
二、十路彈腿傳授體系	4
三、十路彈腿的技術要求	6
四、十路彈腿的作用	14
五、怎樣用圖解自學十路彈腿	20
六、十路彈腿的名稱和歌訣	24
七、手型、步型的定位和規格	27
八、十路彈腿的動作說明	36

一、十路彈腿簡史

“十路彈腿”是我國歷史上極為悠久的一種傳統拳種，原是北派五大宗之一，古代拳家中專攻這一門的人很多。它盛行於河南、河北、山東、陝西各省，流傳於全國各地及海外。

“十路彈腿”是我國回族人民最喜愛的拳種之一。我國武術界流傳這樣一種說法：“北京到南京，彈腿出在教門（指回族）中”，說明“十路彈腿”出自回民，因此也有人叫它是“回回彈腿”。“十路彈腿”的創始人叫查尚義，原名查密爾（1568—1644），明朝新疆地方的回民。盛年時，倭寇侵犯福建浙江沿海，明朝統治者下令集軍御敵，查密爾從軍南下。當時因交通不便，路途遙遠，在爬山涉水中，他感染嚴重風寒，沒有到達前綫就病倒了，留在山東冠縣一個山村裏休養。經過數月的治療，病體痊癒。那時正值秋天，農民忙完收割以後，紛紛來到打谷場，練習騎射。查密爾見到這種情況，心想：「人們對我這個外鄉人照顧得體貼入微，難道自己不能做點什麼有益的事情來報答他們嗎？」於是就把他創編並演練多年的彈腿拳路和十套拳路傳授給他們，受到了當地村民的熱烈歡迎。後來，學習的人越來越多，流行的範圍也越來越廣，人們也就把查密爾傳授的十套拳路起名叫“查拳”；彈腿共有二十八趟（按回族用阿拉伯文的二十八個字母排列），後經歸納成為“十路彈腿”。這就是“查拳”和“十路彈腿”的起源。“十路彈腿”的發祥地是山東聊城冠縣。

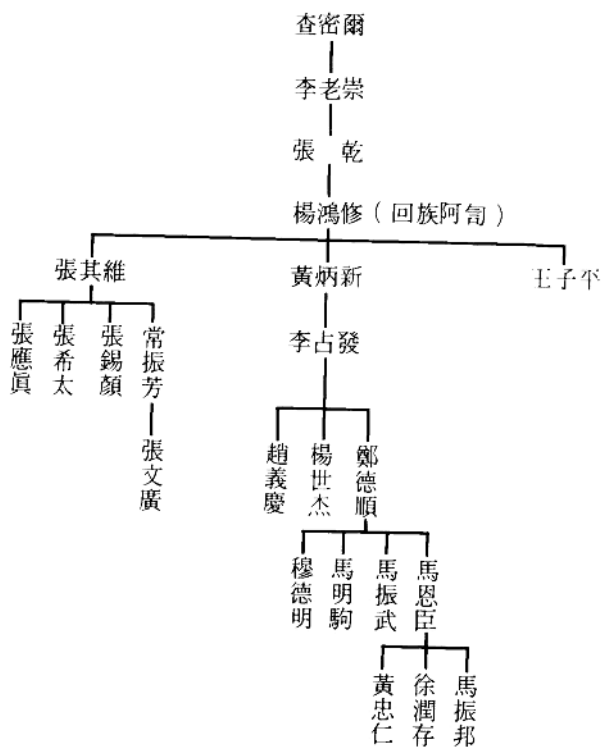
1. The Resume of the "Ten Routine Spring Leg"

The "Ten Routine Spring Leg" is a traditional Chinese martial art with a long history. It was originally one of five major sections in the Northern School. In ancient China, many pugilists were specialized in this skill, which spread far and wide all over China, particularly in Henan, Hebei, Shangtung and Shaanxi provinces, as well as in some overseas lands.

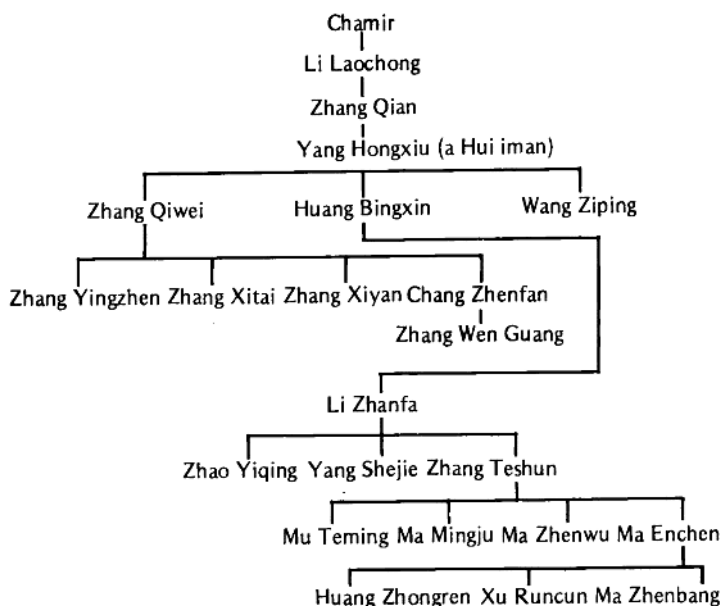
The "Ten Routine Spring Leg" is one of the most favourite sports of the Hui nationality in our country. As a Chinese *Wushu* proverb goes: "From Beijing to Nanjing, the best players of Spring Leg come from the Islam (Hui religion)." Therefore, some people call it "Huihui Spring Leg". The founder of the "Ten Routine Spring Leg" was Chashangyir, used to be called Chamir (1568-1644), a Hui native of Xinjiang, Northwest China in the Ming Dynasty (1368-1644 AD.). In the prime of his life, it happened to be the years when the Chinese coast in the Fukien and Zhejiang provinces was harassed by the Japanese pirates. The rulers of the Ming Dynasty massed their troops to resist the enemy. Chamir joined the army and went down to the south. But as the transport at that time was so poor the troops had to walk such a long way to the southeast in very harsh conditions. While climbing mountains and crossing rivers, Chamir contracted bad colds and was laid up before he could reach the front. He was left behind to recuperate in a mountain village in Guanxian County, Shangtung Province. After a few months' treatment he was fully recovered. It was autumn, just the time when the local peasants finished their harvest and started practising riding and shooting on their threshing ground. Having seen this, Chamir said to himself: the village people had looked after me, a stranger from afar, with meticulous care, shouldn't I do something useful to repay their kindness? Thereupon, he taught the villagers the "Spring Leg" and the "Ten Routine Boxing", which had been devised and performed by himself for many years. These skills were warmly welcomed by the country folk. Thereafter, more and more people learned this boxing and it spread far and side. Later, people named the "Ten Routine Boxing" as "*Chaquan*", taking the first character "Cha" in Chamir's name. The boxing originally consisted of 28 routines which were put in alphabetical order, according to the Arabic

language which were then commonly used by the Hui nationality. Later, the 28 routines were synthesized into "Ten Routine Spring Leg". So this is the origin of the "*Chaquan*" and "Ten Routine Spring Leg", and it also explains why the birthplace of the "Ten Routine Spring Leg" is Guanxian County, Liaocheng, Shangtung Province.

二、十路彈腿傳授體系



2. The Diagram of Imparting “Ten Routine Spring Leg”



三、十路彈腿的技術要求

1. 姿勢：

主要是指靜止的定勢。十路彈腿定勢時身體的基本姿勢是：頭正、頸直、沉肩、挺胸、塌腰或立腰、斂臀。在此基礎上要求包括上、下肢在內的完整動作的舒展。如果手臂向前或向側時，必須做到一個“送”字，肩關節盡最大限度地往前或往側送。如第一路彈腿裏的弓步冲拳，肩關節就要向前送；第二路彈腿裏的馬步冲拳，肩關節就要向側送。如果手臂向上架時，必須做到“撐”和“張”兩個字，向上是一個“撐”的感覺，向外和向後是一個“張”的感覺。如第三路彈腿裏的虛步架栽拳的架拳，從動作的外形上看是肘微屈，臂成圓，既有撐又有張，如果是直臂，那只有撐勁，沒有張勁，動作顯得不飽滿，從攻防意義上也起不到防守作用。下肢動作要求輪廓清楚，整個形體動作的姿勢要勻稱。如第五路彈腿裏的弓步架冲拳，冲拳時送肩（順肩），架拳時要上撐後張。下肢弓步的位置、高度、前、後腳的裏扣外展要合適。從姿式和精神狀態上還要體現有攻防的含義。

2. 方法：

是指十路彈腿裏出現的彈、踢、蹬、踹、掃、冲臂、格、砸、推、挑、鉤、撩等技擊動作的方法。各種手法和腿法的起止路綫、力點都要清晰，把各種手法和腿法應體現的攻或防的技擊特點表達出來。如彈腿的力點在足尖；蹬腿的力點在腳跟；踹腿的力點在腳底。又如推掌要用掌外沿或掌心向前立掌推出，而不是用掌指向前推。這樣才能區別各種手法和腿法的不同運用方法。把攻防方法弄

清楚了，不僅動作容易掌握，而且爲表達內在的精神意識提供了有利的條件。如做第五路彈腿裏的弓步架冲拳，假如作成兩臂經由體側成平舉和亮掌，姿勢雖然準確，但兩臂經由的路綫不對，這個動作也就失去了格架與冲拳擊打的攻防意義，內在的精神意識也失去了憑藉，表達不出戰鬥的意識來。

3. 身法：

身法不是孤立的上體活動，而要與全身的活動緊密結合。身法要以軀幹爲主，以腰爲軸，配合上、下肢，結合攻防的變化方法，而選擇擰轉、俯仰、收放、折疊等表現方式。“運動在手，機關在腰”。如第五路彈腿裏的左弓步左冲拳，變左弓步架打，在既不上步又不退步的情況下，要以腰爲軸帶動上、下肢，由左弓步變成右弓步，再由右弓步變成左弓步。左拳在變弓步的同時，向上、右、下、左、上輪，挑架，右拳同時向前冲出。整個動作，要求作到擰腰順肩、沉胯扣襠，達到攻防清晰，勁力順達，剛柔相濟，協調自如的效果。所以拳諺中有“練拳容易，身法難”的說法。身法本身不能離開攻防特點。否則，就會形成錯誤的身法。“拳練千遍，身法自然”。要使身法運用得恰如其份，就要琢磨體會技術要領和動作的攻防意義，特別是動作與動作之間轉換時如何發揮腰部的作用。

4. 勁力順達：

勁力要有剛有柔，發勁要求順達而有爆發力。練彈腿時最忌只有剛沒有柔的僵勁硬力。在做冲拳、砸拳、推掌、劈掌、頂肘、彈腿、踹腿、踢腿等動作時，都要運用先柔後剛的“寸勁”使力量順達於動作的着力點。如何做到勁力順達，必須注意四個字，即：順、鬆、緊、準。

“順”是指發力的順序，做發力動作時，發力順序是一個關鍵；如果用力的順序得當，就會把全身的力量歸縮於一條綫，否則就會有分力。“手法箭身爲弓，發勁全憑後脚蹬”。如弓步冲拳，正確的順序是：足催膝、膝催胯、胯催腰、腰催肩、肩催肘達於手。從

脚跟起，有一個“蹬”和“轉”的力，傳送到腰有一個“催”和“轉”的力，達於手有一個“送”的力。還要注意“三節”、“六合”。“三節”以上肢來說，手是梢節，肘是中節，肩是根節；以下肢來說，腳是梢節，膝是中節，胯是根節。“六合”，就是手、肘、肩、腳、膝、胯六個部位的配合。如冲拳推掌，必須是起於腰，傳於肩，催於肘，達於手，使之連成一條綫，勁力才能順達。又如一個彈腿，必須是起於腰，傳於胯，催於膝，達於腳，三節貫通，才能使力順而不僵硬，這樣動作的發力順序就正確。

“鬆”就是要求在發勁前，體內及肌肉盡量放鬆（舒鬆，不是癱瘓無力），但精神意識不能消退。“鬆”是爲了消除拙力，是要按規矩用勁，要按各種手法和腿法應體現的攻或防的技擊需要發勁，要避免僵硬拘束。“鬆”也是完成姿勢正確、周身協調、動作舒展、發力順達的基礎和保證。有人練起拳來全身僵硬，動作既呆板又支離破碎，盡管他們手脚的部位擺對了，看起來就是不舒服，不自然，主要是沒有掌握“鬆”的要領。也有些人練習“十路彈腿”時，手脚拘束不夠開展，如第三路彈腿裏的虛步架栽拳的架拳，本應保持大小臂之間的自然弧形，但往往彎曲過大，大小臂之間成了直角，結果勢必造成肩部聳起，肘關節也隨之緊張起來，使關節、肌肉受到壓迫。拳語中說：“一寸長，一寸強”。通過力量的順達，才可使勁力迅速集中到着力點，因而產生突然出現的“寸勁”。“寸勁”是動作從慢到快中所產生的速力，目的在訓練迅速運用和調動力量的能力。所以拳諺中有“臂有力而肩僵，拳之揮動何能自如？猶同角弓之無弦，箭從何出？”有“鬆”才能有“緊”，沒有“柔”的烘托，就不會有剛勁的體現，這兩者是相輔相成的。

“緊”是指在發勁那一剎那間，肌肉突然收緊。發勁前如果緊得過早，就會出現拙力。“緊”的概念只能在發勁的一剎那間緊，過後應馬上過渡到放鬆，這樣有利於下一個動作的準備，也不致於動作僵硬。同時，在發勁時必須配合呼吸。一般來說，在剛脆發勁

的活動性動作出現的時候，應該是“聚氣”，只有聚氣才能蓄勁，當勁力要發出時，一定要呼氣，從而達到以氣催力，內外一致，整體合一。

“準”就是要求力點準確，集中全身力量於一點。冲拳推掌，砸拳撩掌，頂肘掃腿、彈腿、踹腿等動作的起止路綫，力點都要清晰準確，這樣才能使勁力迅速順達於動作的着力點。

總之，勁力順達的要求是打出武術的爆發力來。也就是突然出現的“寸勁”，不是僵勁硬力或拙力。如果做到了“順、鬆、緊、準”四個字的要求，“寸勁”自然就有了，力量也就大了。

5. 精神：

在練習十路彈腿時，首先要全神貫注，精神飽滿。如果精神不貫注，不飽滿，那麼動作就會單調、空虛、缺乏十路彈腿所要表現的“運動感情”，沒有氣魄，只有皮肉，沒有血。這種精神貫注要在心裏有內在的攻防格鬥意識，才能表現出內在的精神狀態，表現出勇敢、機敏、無畏的氣概。神態應該是“含而不露，神志舒展”。絕不能“呲牙咧嘴”“擰眉橫目”，流露出一股兇殺狠鬥之氣。

3. The Technical Requirements of "Ten Routine Spring Leg"

1. Positions: They refer mainly to the fixed postures when your body is stationary. The basic body postures in the "Ten Routine Spring Leg" are: head well up, neck erect, shoulders lowered, chest thrust out, waist held down or erect and hips pulled in. Having grasped the essentials of these postures, you are required to make a smooth expansion of your body, including the upper limbs and lower limbs throughout the complete routines. If you thrust your arm forward or sideways, you must exert the outpushing force with a maximum snapping motion from your shoulders. For instance, when you do the "thrust fist in bow step" in Routine One of "Spring Leg" you should push forth your shoulders; when you do the "thrust fist in horse-ride step" in Routine Two, you should push your shoulders sideways. When you uphold your hands overhead, you should exert the force of uplifting and out-expanding and really get that feeling. Take another example of "uphold one fist and throw down the other in empty step" in Routine Three, when you uphold the fist your elbow is slightly bent and arm rounded. This silhouette simply shows that you are exerting the force of uplifting and out-expanding. If your arm is stretched, you are only exerting the uplifting force without the force of expanding, and this is no good in the actual combat of attacking and defending. The movements of the lower limbs must also have a clear-cut contour in well co-ordination with other parts of the body. Still another example of the "uphold fist in bow step" and "thrust fist in bow step" in Routine Five, when you thrust fist outward you should push your shoulders as well; and when you uphold fist you should exert force of uplifting and backward expanding. The position of the lower limbs, the body height, the inward turning of the front foot and outward stretching of the rear foot must be well coordinated. Your postures and spiritual vitality reflect your skills of attacking and defending.

2. Methods: They refer mainly to the combat skills which are used in the "Ten Routine Spring Leg", such as springing, kicking, stamping, treading, sweeping, thrusting, cutting, grappling, knocking, pushing, up-sticking, hooking, sprinkling, and etc. The routines and striking targets from start to

finish of various handwork and footwork must be very clear, so as to reflect the specific features of your skill in actual combat. For example, when you spring your leg, you concentrate force on your toes; when you stamp leg you concentrate force on your heel; and when you tread, you concentrate force on your sole. Take the example of pushing palm, instead of using the fingertips, you should use the edge of the little-finger side or the palm side as the striking surface with fingers straight up. In this way you may make a distinction between various handwork and footwork and play them correctly. Having grasped these methods you may find it easy to do the movements correctly and express your inner most conscience properly. Take the example again of "uphold fist in bow step" and "thrust fist in bow step" in Routine Five. If you push your arms sideways and then uphold your palm, your position may be well posed, yet the path of the hands' movement is wrong. Therefore, the exercise would be devoid of combat effectiveness and lack the inner most consciousness in the movement.

3. Bodywork: Bodywork does not mean the isolated torso movement, but the movement of the body as a whole. Using the trunk as a shaft, the waist as the axis and coordinating with upper and lower limbs, you may choose the skills of twisting and turning, forward bending and backward leaning, pushing and drawing, and folding and piling, together with changeable combat tactics. As the old saying goes, "you set yourself in motion with hands, but the gear is your waist". Take the example of "thrust left fist in left bow step" in Routine Five, when you transfer from this position into "uphold fist in left bow step", you should neither take a step forward, nor a step backward, but use waist as the axis to set the upper and lower limbs moving. By this, you turn the left bow step first into right bow step and then into left bow step again. Meanwhile, left fist swings upward, rightward, downward and leftward, stopping at overhead position with a flash, whereas left fist thrusts forward forcibly. The whole movement, including waist twisting, shoulders turning and hips lowering, must be well coordinated in a clearcut contour with smooth exertion of force that is gentle and vigorous. Therefore, as the proverb in *Wushu* circle says: "easy to train fist, but difficult to train body". The skills of attacking and defending are indispensable to bodywork. Without these, you can't bring your bodywork into full play. So the technical essentials, especially the role played by the waist, must be learned and grasped correctly. As another proverb rightly says, "training fist one thousand times makes a perfect bodywork".

4. Smooth Exertion of Force: You should exert your strength vigorously and gently with explosive force in a harmonious manner. While practising Spring Leg, you must shun stiffness and rigidity in your movement. In doing the exercises, such as fist thrusting, fist punching, palm pushing, palm

cutting, elbow pushing, leg springing, leg treading, leg kicking, and etc., you should exert force first gently and then vigorously, using snapping force and concentrating it on the striking edge. The best way to do that can be brought under four words: smooth, relaxed, tense and accurate.

"Smoothness" is required in the process of exerting force, which is vital in the exercises; if the process is correct, you may concentrate force on a striking line, otherwise you will disperse your strength. As the *Wushu* saying goes: "the hand is like an arrow and body like a bow, the exertion of force is entirely spurred by the rear foot." Take the example of "thrust fist in bow step", the right process should be: the feet bring along the knees, the knees drive the hips, the hips impulse the waist, the waist sets shoulders in motion, the shoulders push the elbows and the elbows bring along the hands. The force should start from the heels in the form of stamping and turning; it is then transmitted to the waist in the form of impulsing and rotating; and it reaches the hands in the form of pushing. Attention should also be paid to the "three sections" and "six parts coordination". The "three sections" in the part of upper limbs refer to the "tip section" of hands, the "middle section" of elbows and the "base section" of shoulders; whereas the "three sections" of lower limbs refer respectively to the feet, the knees and the hips. The "six parts coordination" refers to the coordination between the hands, elbows, shoulders, feet, knees and hips. Take the example of "thrust fist" and "push palm", the force should be exerted from the waist, transmitted to the shoulders, brought along to the elbows, and finally reach the hands. These are linked up in one line in a clear process. Take another example of "spring leg", the force should be exerted at waist, transmitted to hips, brought down to knees, and finally reach feet, linking up the three sections smoothly and nimbly in a right process.

"Relaxation" refers to the ease of internal organs and muscles of body before exerting force. But you must not act inertly or powerlessly, especially in your morale. Relaxation aims at keeping you free from stiffness and rigidity and enabling you to exert your force according to the set rules in various handwork and steps. So "relaxation" is the prerequisite in posing correct postures, coordinating various areas of body, exerting force smoothly and making movements nimble. Some people, once starting the *Wushu* exercise, act rigidly and inertly and look unnatural, though their hands and feet are properly positioned. The sole reason for the affectedness in their movement is that they lack relaxation before starting exercises. The same is true of the "Ten Routine Spring Leg". While doing the "uphold fist" in "uphold one fist and throw down the other in empty step" in Routine Three, some people seem constrained and inflexible. Their arms, instead of being naturally rounded, are bent too much as in a right angle, and that would certainly cause shrugging shoulders and tense elbows. So a *Wushu* jargon rightly says, "an inch of snap-force, a gain of striking power."

Through smooth exertion, the force can quickly be concentrated on the striking point, thus there appears a sudden snap-force which is produced as the movement picks up speed. It helps train your quick exertion and proper application of force. So another *Wushu* jargon says, "with a stiff shoulder though a vigorous arm, how could you wave your fist freely? Like a bow without a string, how could you shoot the arrow out?" Where there is relaxation there is tenseness; where there is no softness there couldn't be any vigour. These oppose each other and yet complement each other.

"Tenseness" refers to the sudden tightening of muscles at the instant of force exertion. If muscles are tightened well before exerting force, the movements are bound to be stiff and lack grace. So muscles should be tightened only at the instant of exerting force. They must be relaxed immediately, so that your movements look nimble and graceful and you can get ready for the next movement. Meanwhile the exertion of force must be well coordinated with respiration. The general process should be: at the moment when you are about to exert explosive force, you inhale air and build up strength; at the instant when you exert force you exhale air, so as to give stimulus to the strength and make movements harmonious.

"Accuracy" means that you must concentrate force on a particular striking target accurately. While thrusting fist and pushing palm, or squashing fist and sprinkling with palm, or pushing elbow and sweeping leg, or springing leg and treading leg, you must strike at the target accurately and distinctly.

In a word, only by using the explosive force, i.e. snapping force, can you exert strength smoothly without stiffness or rigidity. If you can really meet the requirements of "smoothness", "relaxation", "tenseness" and "accuracy", there would naturally be "snapping force" in your movements which look vigorous.

5. "**Spiritedness**": When you practise "Ten Routine Spring Leg", first and foremost you must be full of vigour. If you are listless and distracted, your movements are bound to be dull, lack spiritual ballast and "motion feeling" which are vital to the "Ten Routine Spring Leg". Only with a combat-will in your innermost being can you demonstrate a spirit of bravery, resourcefulness and dauntlessness. However, it should be in no way expressed in a manner of showing your fierce teeth, frowning brows and angry eyes with a savage facial expression, but on the contrary, it should be disguised in an easy manner with poise.

四、十路彈腿的作用

十路彈腿在攻防技術方面的作用是較強的，它的技擊方法豐富多變。拳語中說：“練習彈腿須認真，‘四法一勁’（手法、腿法、身法、步法和勁力）是核心。”又如在1912年（民國元年）10月27日，中國精武體育會舉行第一屆技擊畢業典禮時，對彈腿的作用就作了精湛的闡述。該會的啓事中第一條說：“本會授藝，首重彈腿，蓋有深意，爰以本會從經歷中所得之效驗，略舉一二，以爲介紹。蓋彈腿一門手法既多，步武穩固，一技有一技之精華，一技有一技之實用，熟而習之，不特後來練習各技迎刃而解，且使精神氣力日見增加，操練時既能各個運動，既合百十人爲團體，亦可以口令指揮，繁簡咸宜，長幼可習，苟能略分暇晷，日以半小時爲度，則其精神體魄，已獲無窮利益矣，體育一事，動關家國，願大眾同注意焉”。以上的論述，已經簡略地點明了彈腿在技擊方面的重要作用。

十路彈腿裏包括彈、蹬、踹、掃、鉤、踢等腿法和冲、劈、格、砸、推、挑、鉤、撩等手法以及棚鎖、頂肘等技擊方法。不同的腿法有不同的技術要求。如彈腿：支撐腿屈膝四十五度，另一腿以大腿帶動小腿向前彈出，脚面繃平，膝部挺直，小腿彈出要脆快有力，力達脚尖。蹬腿要求挺膝勾脚尖，力達脚跟。踹腿要求腿內旋開髖，挺膝，勾脚尖並內扣，力達脚底。踢腿要求支撐腿微曲，身體微側倒。

在彈腿練功中說：“手似兩扇面，全憑腿打人”。如第九路彈腿裏的前掃腿，它的要領是：“左手架掌右勾手，左腿全蹲脚跟頂。頭要虛領腰上挺，掃腿要快膝要挺。力從腰發達於脚，脚掌擦地莫

騰空”。這說明左手架掌是一個防守的含義，右手下勾是一個虛招，右掃腿才是直掃對方下肢的一種主要招法，雙手起到了兩扇門的作用。

手法的擊打方法不同，技術要求也不同。冲拳和推掌，力點分別達於拳面和掌沿或掌心；劈拳和劈掌，力點分別達於拳輪和掌沿。撩掌力點達於掌心。拳語中說：“拳似流星，眼似電”；“步不快則手慢，步不穩則手亂”。這說明在技擊中，要求上肢動作迅猛快速，有迅雷不及掩耳之勢。但步法配合不上，技擊作用就不能很好的發揮，正如武術家們常說：“十字腿法連珠炮，脚手到齊方為妙”。拳諺中有：“脚到手不到，打人不得妙”。比如：第二路彈腿裏的弓步冲拳變彈腿冲拳就要求：擰腰順肩、冲拳彈腿、以氣摧力同時發生，在 $\frac{1}{6}$ 秒內同時完成，特別要求在這一瞬間將全部力量集中在脚尖和拳面上，這就作到了“脚手到齊方為妙”的要求。

十路彈腿是進攻性較強的拳術，因此，要有進攻意念，把蘊藏在體內的力量通過腿法表達出來。

十路彈腿的技擊作用再好，不堅持長期的鍛練是不會有什麼成效的。十路彈腿的歌訣中有“世人莫看法勢單，多踢多練知根源”。武術家們常說：“千趟架子、萬趟拳，出來一勢打不完”。“一日練一日功，一日不練十日空”。這充分說明練功貴在持之以恆，要勤學苦練，堅持不懈，才能取得良好的攻防效果。

十路彈腿的動作，舒展大方，節奏鮮明、動作靈活、剛勁有力。由易到難，易記易學。可以單練，也可以口令指揮集體練習。從它的鍛練價值來講，通過十路彈腿的練習，對提高身體力量和彈跳能力有顯著的作用。它裏邊的各種腿法、手法和身法等動作，對柔韌性要求較高，並要求各個關節有較大的靈活範圍。因此，對肌肉和韌帶都有很大的鍛練作用；由於對每個動作都要求作到手、眼、身、步和精、氣、神內外相合，高度協調。因此，對支配各器官的神經中樞的協調起着有益的鍛練作用。練習十路彈腿時覺得周身血液循