

<<少林寺拳谱>>

图书基本信息

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作者：释永信 编

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前言

The culture of such traditional Chinese martial arts as are peculiar to in 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.

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内容概要

少林老刀演练时要做到，两臂运力，力随刀出，眼随刀转，身进脚手随。

刀法主要有刺，撩，砍，拦，抛等。

本书以中英文对照的形式，并配以图示，介绍了该刀法的套路。

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。

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章节摘录

插图：Form 34 Having rested his left foot on its tiptoes on the ground beside his right foot, he bends his knees to lower his torso, spreads his right arm levelly right and his left arm levelly left, with the edge of his broadsword, which is held in his right hand, facing right and with his broadsword's tip pointing forward. Now he looks into distance. (fig. 34-1) His left toes slides backward on the ground until they can no longer be kept in touch with the surface of the ground. Then he puts his left foot a step forward on the ground, brings his torso forward and slightly leftward, and lets his right toes scrape backward on the ground before he lifts his right foot backward off the ground, with his right sole being turned upward. While his right toes are scraping backward on the ground, he clings his left hand to his right wrist and swings his right forearm rightward for moving his broadsword, which is held in his right hand, successively upward, leftward, and backward without fully extending his right arm until his broadsword comes to a point off the right side of his right thigh.

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