



Kung Fu Mural Painting at Shaolin Temple, Henan : Chinese Traditional Fighting  
Culture in the Context of Pre - modern Nation State

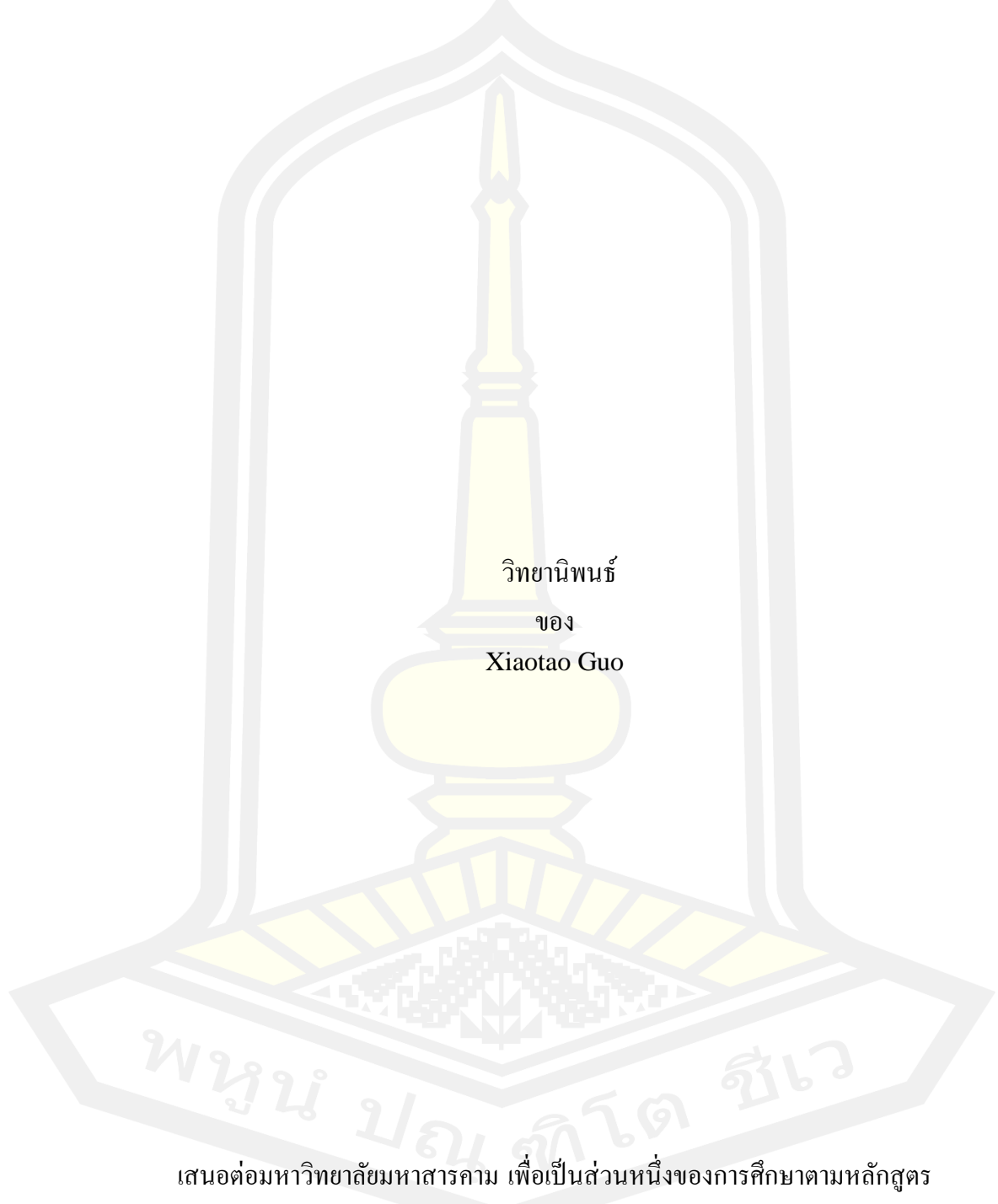
Xiaotao Guo

A Thesis Submitted in Partial Fulfillment of Requirements for  
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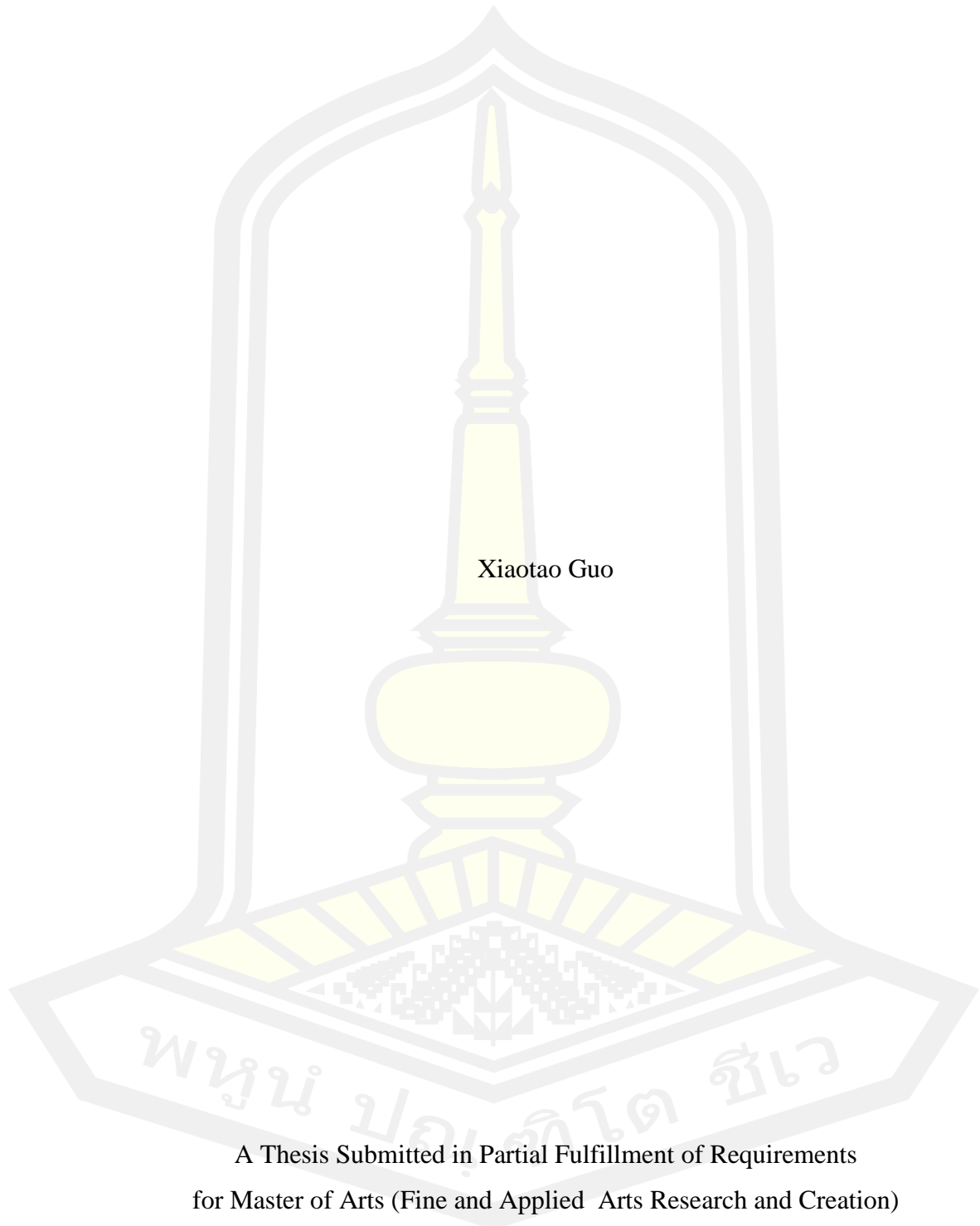
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Kung Fu Mural Painting at Shaolin Temple, Henan : Chinese Traditional Fighting  
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### ABSTRACT

Kung Fu Mural Painting at Shaolin Temple, Henan : Chinese Traditional Fighting Culture in the Context of Pre-modern Nation State is a qualitative research Its main objectives are 1) to study the historical context of China, Henan, and the Shaolin Temple in the pre-modern era; 2) to study and study the murals of the pre-modern Shaolin Temple; 3) to study the history of the formation of traditional martial arts and pre-modern kung fu in pre-modern Shaolin Temple; and 4) to study the relationship between Shaolin Kung Fu frescoes and traditional pre-modern martial arts in the pre-modern Nation-State era.

The results showed that Shaolin Kungfu refers to the long-standing traditional cultural system that formed in the specific Buddhist cultural environment of the Shaolin Temple in Songshan Mountain. It is based on belief in the divine power of Buddhism. Fully embodying the wisdom of Zen Buddhism and takes the martial arts practiced by the monks of the Shaolin Temple as the main form of expression. Later, the traditional Chinese martial culture at Shaolin Temple was associated with a state of war between China and foreign invaders. The Chinese at that stage resurrected their martial arts to defend themselves and fight against invaders. Therefore, a group was formed to practice fighting in the temple. especially the Shaolin Temple. In addition, to promote correct training Therefore, the murals documented the various poses and methods of fighting. Thus, the Kung Fu murals at Shaolin Temple were like a martial textbook that kung fu fighters practiced. and became an important role in this period of martial culture.

**Keyword : Kung Fu Mural Painting, Traditional Fighting Culture, Cultural Identity**

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It is very far and very close from China to Thailand. I am honored to complete my master's degree from Mahalakan University, Thailand. Therefore, I would like to thank all my teachers and friends in Thailand for their enthusiastic help, enabling me to complete my studies smoothly.

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This paper is written in the special period of the COVID-19 global pandemic, hoping that the epidemic will be cured as soon as possible.

**Xiaotao Guo**

## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES .....	H
Chapter 1 Introduction .....	1
1 Research background.....	1
2 Research purpose .....	3
3 Research questions.....	3
4 Definition of related terms.....	4
5 Research scope and perspective.....	7
6 Research Methods.....	7
7 Literature review .....	9
8 Conceptual Theory Research Framework.....	14
Chapter 2 The historical background of China, Henan and Shaolin Temple in the pre-modern nation-state period .....	16
Part I Historical background of China .....	16
Part II The history of Henan and the history of Shaolin Temple.....	19
Part III The relationship between China, Henan and Shaolin Temple .....	33
Part IV Shaolin Temple Site Selection .....	47
Chapter 3 Shaolin Temple Shaolin Temple Kung Fu Murals.....	61
Part I History of Murals .....	61
Part II Shaolin Shaolin Temple Kung Fu Murals .....	72
Part III The Value of Murals.....	117
Chapter 4 The History of Shaolin Temple Traditional Kung Fu and Pre-modern Traditional Fighting .....	122
Part I Pre-Modern Martial Arts History.....	122

Part II Xia, Shang and Zhou martial arts .....	130
Part III Spring and Autumn and Warring States Martial Arts .....	134
Part III The history of traditional Shaolin Kung Fu before modern times.....	157
Chapter 5 Relationship between Shaolin Temple Kung Fu Murals and Shaolin Temple Traditional Fighting Kung Fu .....	164
Part I The evolution of traditional Shaolin fighting techniques is the basis for the formation of Shaolin Temple Kung Fu Murals .....	164
Part II Shaolin Temple Kung Fu Murals react to the development of traditional fighting techniques .....	165
Part III Shaolin Temple Kung Fu Murals record the development of traditional fighting techniques .....	167
Part IV Shaolin Temple Kung Fu Murals enrich the development of traditional fighting techniques .....	171
Part V Murals embody the idea of "harmony between man and nature" in traditional Kung Fu.....	173
Chapter 6 Summary, Discussion and Suggestions .....	175
Research Summary .....	175
Research conclusion: .....	176
Research Suggestion:.....	179
REFERENCES .....	180
Appendix.....	183
Appendix A List of interviewees .....	184
BIOGRAPHY .....	186



## LIST OF FIGURES

	<b>Page</b>
Figure 1: Research Concept.....	14
Figure 2: Kaifeng Yellow River Ecological Corridor, Henan .....	20
Figure 3: Ten thousand people practice Tai Chi in Jiaozuo, Henan .....	20
Figure 4: Emperor Xuanyuan of Xinzheng (our ancestor) .....	21
Figure 5: Kaifeng chrysanthemum.....	21
Figure 6: Luoyang peony flower.....	22
Figure 7: Henan Administrative Region Map 1 .....	23
Figure 8: Fieldworks .....	24
Figure 9: Yangshao Culture Pottery .....	25
Figure 10: Three religions and Nine learning .....	26
Figure 11: Puyang, the first Chinese dragon.....	27
Figure 12: Image of Laozi.....	28
Figure 13: Painter Wu Daozi .....	29
Figure 14: Location map of Shaolin Temple .....	48
Figure 15: Panorama of Shaolin Temple .....	49
Figure 16: Panorama of Songshan .....	51
Figure 17: Songshan natural scenery map .....	53
Figure 18: Pictures of Fawang Temple .....	54
Figure 19: Pictures of Fawang Temple .....	54
Figure 20: Zhongyue Temple.....	55
Figure 21: Songyang Academy.....	56
Figure 22: The map of Shaolin Temple .....	60
Figure 23: Yinshan rock carving.....	63
Figure 24: "Character Dragon and Phoenix" Warring States Period .....	64
Figure 25: Character Royal Dragon" Warring States Period .....	65
Figure 26: Xianyang Palace Murals.....	66

Figure 27: Kizil Thousand Buddha Cave Murals .....	67
Figure 28: Dunhuang Murals .....	68
Figure 29: Tang Dynasty Murals Ladies Figures .....	69
Figure 30: Song Dynasty Chaoyuan Immortal Battle.....	70
Figure 31: Yuan Dynasty Dunhuang Murals Flying Sky .....	71
Figure 32: Realistic house pictures .....	72
Figure 33 The structure of the room where the Shaolin Temple Kung Fu Murals of Shaolin Temple are located.....	73
Figure 34: Introduction to Guanyin Temple .....	74
Figure 35: The north and northeast walls of Guanyin Hall .....	74
Figure 36: The white jade Guanyin enshrined in the center of the Guanyin Hall .....	75
Figure 37: The southeast and south walls of Guanyin Hall .....	75
Figure 38: A-3 The Story of Jinna Luo King fight against Red scarf Army .....	76
Figure 39: A-4 The Story of Jinna Luo King fight against Red scarf Army .....	76
Figure 40: C1Fu Hu Arhat subdues the tiger .....	77
Figure 41: B2 subdues the tiger .....	78
Figure 42: A1 Thirteen stick monks save Tang King .....	79
Figure 43: A2 Thirteen stick monks seize Wang Renze.....	80
Figure 44: Warrior Monk Performing Martial Arts.....	81
Figure 45: Analysis of warrior monks performing martial arts .....	84
Figure 46: Analysis of warrior monks performing martial arts .....	84
Figure 47: Preparatory pose: Two people stand opposite each other, .....	85
Figure 48: B1-2 Wuzi Dengke: A and B stand still, first lift their right foot,.....	85
Figure 49: B1-3 Tigers hold their heads: A and B.....	86
Figure 50: B1-4 Three circle hand .....	87
Figure 51: The picture on the wall of the temple.....	87
Figure 52: The picture on the wall of the temple.....	88
Figure 53: The picture on the wall of the temple.....	88
Figure 54: The picture on the wall of the temple.....	89

Figure 55: The picture on the wall of the temple.....	90
Figure 56: The picture on the wall of the temple.....	90
Figure 57: The picture on the wall of the temple.....	91
Figure 58: The picture on the wall of the temple.....	92
Figure 59: The picture on the wall of the temple.....	93
Figure 60 : The picture on the wall of the temple.....	93
Figure 61: The picture on the wall of the temple.....	94
Figure 62: The picture on the wall of the temple.....	95
Figure 63: Picture C1 The South Wall monks are practicing martial arts with weapons.....	96
Figure 64: Double hook against spear fighting skill.....	97
Figure 65: C1-2 Single broadsword vs spear Fighting skill .....	98
Figure 66: C1-3 Shaolin Gripping skill .....	99
Figure 67: C1-4 Shaolin single palm fighting technique (pushing mountain palm).101	
Figure 68: The picture on the wall of temple.....	103
Figure 69: C1-6 Step Up Qixing Fighting Technique .....	103
Figure 70: The picture on the wall of the temple.....	106
Figure 71: C1-7 Hand-to-hand fighting technique Iron Arms .....	106
Figure 72: C1-8 Shaolin Small Grapple.....	108
Figure 73: C1-9 Killing operation in close combat (cutting palm Kung Fu skill)....	109
Figure 74: C1-10 Shaolin Qimei Stick vs Red Ying Spear Fighting technique .....	111
Figure 75: C1-11 Shaolin long lance vs stick fighting technique.....	112
Figure 76: C1-12 Double-swords vs. Po hacking knife weapon fighting technique	112
Figure 77: C1-13 Shaolin Thirteen Spears vs. Spring and Autumn Sword Fighting Technique.....	114
Figure 78: C1-14 Shaolin Pu hacking knife vs spear fighting .....	115
Figure 79: C1-15 Spring and Autumn period hacking knife Fighting Technique....	116
Figure 80: Image of dancing people in the rock paintings of Cangyuan, Yunnan ...	125
Figure 81: The images of warriors and dancers in Huashan rock paintings in Guangxi .....	126

Figure 82: The hunting images in the Daheigou rock paintings of Xiaobei.....	127
Figure 83: The hunting image in Xiaobei's big black hole rock painting.....	128
Figure 84 Shaolin Temple Weapons Museum.....	129
Figure 85: Arrow (Shaolin Temple Weapons Museum).....	131
Figure 86: Shaolin Temple Weapons Museum (Xia Dynasty Ge) .....	132
Figure 87: Human head-shaped bronze halberd (Western Zhou Dynasty).....	134
Figure 88: Feasting, Caisang, Shooting and Hunting War Pattern Pot (Partially Expanded) .....	137
Figure 89: The angle of Qin tomb wood.....	139
Figure 90: The Warring States Corner Reaches the Bronze Medal.....	140
Figure 91: Portrait of Que Han in Dengfeng Shaoshi.....	140
Figure 92: Nanyang Portrait Gallery, Man fight against Beast, Portrait of Han Dynasty .....	141
Figure 93: The front of the second door lintel of the false door on the south wall of the stone front room of the Han Dynasty statue in Nanyang (people fighting).....	142
Figure 94: The lintel of the second door of the false door on the north wall of the stone front room of the Han Dynasty in Nanyang (people fighting) .....	142
Figure 95: The war map in the frescoes of the Mogao Grottoes in Dunhuang (Western Wei painting).....	143
Figure 96: The war map in Dunhuang frescoes .....	145
Figure 97: Luoyang Museum (Warriors of the Northern Wei Dynasty) .....	147
Figure 98: Northern Dynasty Martial Arts Mural.....	148
Figure 99: Ming Qiu Ying's "Anti-Japanese Scroll .....	156

# Chapter 1

## Introduction

### 1 Research background

China is one of the four countries with the most extended history in the world, and it is also the only country in the world where the traditions of ancient civilizations have not been suspended. Henan Province is located in the central and eastern parts of China. It is an important birthplace of Chinese civilization and the Chinese nations. In the history of five thousand years of Chinese civilization, Henan has been the center of the country's politics, economy, and culture for more than three thousand years. In a sense, the history of Henan is half the history of China. This is the hometown of Huangdi, the ancestor of Chinese humanities, the eastern starting point of the ancient Silk Road, and the birthplace of Shaolin Kung Fu. The earliest capital in Chinese history was established here, the oldest Chinese characters were created, and the earliest Chinese commercial civilization was born.

Since the Han Dynasty, Buddhism has been spread eastward, reaching its peak in the Southern and Northern Dynasties. According to the "Wei Shu Shi Lao Zhi" written by Wei Shu of the Northern Qi Dynasty, in March of the first year of Taihe (477) of Emperor Xiaowen of Wei, there were as many as 6,478 monasteries and 77,000 monks and nuns in the whole Northern Wei Dynasty. There are more than 200 people; in the capital, there are hundreds of Buddhist temples and more than 2,000 monks and nuns. The emperor also recruited monks from the Western Regions and built a shrine for them to spread the Dharma. Shaolin Temple is a Buddhist temple built by the royal family under this historical background.

In 2010, Dengfeng's "Heaven and Earth" historical building complex consisting of 11 historical buildings in 8 places in the Songshan area was included in the "World Heritage List" by the 34th session of the UNESCO World Heritage Committee and officially became a "World Cultural Heritage." "Among them are the murals of the White Clothes Hall. On the north wall of the White Clothes Hall is a painting of "Warrior Performing Martial Arts" drawn in the late Qing Dynasty. The content depicted is the unarmed fighting scene of the Shaolin Temple monks in front of the Mahavira Hall. It is divided into 16 groups and a total of 33 monks. The location is painted in the eighth year of Daoguang in the Qing Dynasty (1828), when the Manchu official Linqing Dynasty governor Yang Meiliang sacrificed to the Songshan Mountains at least in Lin Temple, and the monks performed martial arts for it.

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Shaolin Kung Fu is a precious cultural heritage of China and an outstanding representative of traditional Chinese martial arts. Shaolin Kung Fu has a wide range of content, variety, superb techniques, and constant changes. Practicing Shaolin Kung Fu can not only exercise muscles and bones, heal diseases and prolong life, but also hone will and cultivate sentiment. Shaolin Kung Fu is beautiful and moving, and it will give people beautiful artistic enjoyment when practiced. Shaolin Kung Fu, the most popular and influential martial arts school in China, has been not only famous in China for a long time but also the most influential Chinese Kung Fu in the world.

Shaolin Kung Fu is named after the origin of the Shaolin Temple in Songshan. After thousands of years of synthesis, training, and improvement by generations of Shaolin Kung Fu masters, Shaolin Kung Fu has become a martial arts school with complete categories and systems. Since the Ming Dynasty, Shaolin Kung Fu has been widely introduced to the people of Dengfeng, making Dengfeng the center of Shaolin Kung Fu. There are 46 Shaolin Kung Fu schools in Dengfeng, with more than 100,000 students from all over the country and more than ten countries in the world. At the same time, after Shaolin Kung Fu spread worldwide, it has also become the most widely practiced Kung Fu in the world.

At present, Shaolin Temple is the ancestral courtyard of Zen Buddhism, a world cultural heritage, and the birthplace of Shaolin Kung Fu. The murals in the Hall of White Clothes record the fighting stories of Shaolin Kung Fu in the past and reflect the living environment at that time. They are a historical, artistic, and historical basis and make up for the lack of current character research. Shaolin Temple Shaolin Temple Kung Fu Murals are the treasures of Shaolin Temple, in which Kung Fu elements are the only existing murals about Buddhist Kung Fu in China, and they are the bridgehead for the pre-modern Shaolin Temple to stand in the society. With the development of society, especially the development of Shaolin, Kung Fu has entered its heyday and has become a national and local business card. In order to further carry forward the excellent traditional fighting culture, enhance cultural self-confidence and cultural inheritance, and then consciously excavate, protect, research, and develop the connection

between culture and art in Shaolin Temple Kung Fu Murals and pre-modern society. It will make China's profound cultural resources more widely and effectively used and make contributions to the promotion of Central Plains culture and the spread and development of Shaolin Temple Shaolin Temple Kung Fu Murals.

This paper studies, summarizes, and sorts out the fighting culture in the Shaolin Temple Kung Fu Murals of Shaolin Temple in Henan and explores its application in pre-modern society. The Shaolin Kung Fu culture in the Songshan area of Dengfeng, Henan Province has a rich development background. Influenced by the geographical location and environment of the ancient Shaolin Temple, the living environment of the pre-modern society was harsh, and beasts, bandits, and war harassed it. Far-reaching influence and Shaolin fighting culture are closely related to the story. By further excavating Chinese pre-modern history, the relationship between the formation of Shaolin Temple Kung Fu Murals and Shaolin Temple, and the social process of Shaolin Temple Shaolin Temple Kung Fu Murals, this paper understands the interaction between Shaolin murals and Chinese traditional fighting culture in the context of pre-modern ethnic contexts.

## **2 Research purpose**

2.1 To study the historical context of China, Henan and Shaolin Temple in the pre-modern period.

2.2 To study and analyze the pre-modern Shaolin Temple Shaolin Temple Kung Fu Murals.

2.3 To study the traditional martial arts and pre-modern history of Shaolin Temple in the pre-modern period.

2.4 To study the relationship between Shaolin Temple Shaolin Temple Kung Fu Murals and pre-modern traditional martial arts during the pre-modern nation-state period.

## **3 Research questions**

Since ancient times, the development of the Shaolin Temple has been supported by the royal family and the government. Therefore, the research text of this paper starts from Shaolin Temple and takes Shaolin Temple Shaolin Temple Kung Fu Murals as a breakthrough for in-depth research, from asking questions, analyzing problems, and solving problems, to Shaolin Temple Shaolin Temple Kung Fu Murals and Shaolin Temple traditional fighting, and the relationship between Kung Fu, we conducted the following research:

3.1 What is the history of Henan, the history of Shaolin Temple in the pre-modern nation-state period and their connection and relationship?

3.2 Research on the modern Shaolin Temple Kung Fu Murals in front of the Shaolin Temple?

3.3 What was the pre-modern Kung Fu of the Shaolin Temple in the pre-modern nation-state period? The modern history before Shaolin Temple?

3.4 What is the relationship between the Shaolin Temple Shaolin Temple Kung Fu Murals in the pre-modern nation-state period and the traditional martial arts of the pre-modern Shaolin Temple?

## **4 Definition of related terms**

### **4.1 Shaolin Temple**

The origin of the name "Shaolin" is not recorded in the early documents "Wei Shu", and later generations are pretty divided on this. Some people think that "Shao" means "few", and "Shaolin" means the unparalleled jungle in the world. According to the author's on-the-spot investigation, there are monks in Shaolin Temple who hold this view, and Conklin is the temple. In addition to the Songshan Shaolin Temple, there are several other Shaolin Temples in history. The theory of "unparalleled in the jungle" is full of flaws. In the Qing Dynasty, Jing Riji, based on the words sent by his teacher Prajodoro before Bodhidharma came to China, "The sun is pitiful for the two elephants and horses, and the two tender laurels grow for a long time." He further believed that "the last sentence is a prophecy of Shaolin, Shaolin, and Shaoshi. It is also a forest<sup>1</sup>.

The ancient Songshan Mountains were densely forested, and the Shaolin Temple was located in the shadow of Shaoshi Mountain. There was a natural barrier in front of it, "Yu Zhai", because of "Shaoshi Mountain, Jin Xuanzong built the Imperial Village on it", hence the name. See Tuotuo et al. "Golden History", Vol. 25, Chronicle VI, Geographical Chronicle, Henan House, Dengfeng, Beijing Zhonghua Book Company, 1975 Dian School Edition, p. At that time, there were no other temple buildings in this place, and it was very secluded. Therefore, Ba Tuo, who "has a secluded place for sex, and the forest valley is a support", is the one who "goes to Songyue many times to thank the world."<sup>2</sup> "Baduo Biography, Jiangbei Sutra Engraving Office, Guangxu eighteenth year engraved edition. And Hongren, the fifth patriarch of Zen, once said: "The material of the building comes out of the valley, and it does not exist

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<sup>1</sup> Jing Riji's "Said Penny", volume 21, Shi's, Shaolin Temple, Yueshengtang engraved edition in the 60th year of Kangxi).

<sup>2</sup> Shi Daoxuan's "Second Collection of Continued Biography of eminent Monks", Vol. 19



in the world. It is far away from people, so swords and axes will not damage it. Once it becomes a big thing, it can be used as a pillar. Live in the secluded valley of the gods, stay away from the hustle and bustle, cultivate one's nature in the mountains, talk about common things, and have nothing at present, and the mind is at peace. Since then, the tree of Taoism has blossomed, and the fruit of the Zen forest has come out." <sup>3</sup>

To practice Buddhism, it is necessary to avoid external interference to "bloom the Dao tree and the fruit of the Zen forest", this may be why Ba Tuo "goes to Songyue many times and thank the world". In addition, there are precedents for early temples and temples such as Taishi Temple, Shaoshi Temple, Songyue Temple, and Songyang Temple to be named according to the mountains Zhang Jiatai's "Shaolin Temple Examination", so the Shaolin Temple is named after the jungle of Shaoshi Mountain, which is the expression of the thought of regional cultural identity.

Shaolin Temple is located under the Wuru Peak of Songshan Mountain in Dengfeng City, Zhengzhou City, Henan Province. Because it is located in the dense jungle of Shaoshi Mountain in the hinterland of Songshan Mountain, it is named "Shaolin Temple". It is one of the birthplaces of Chinese Buddhist Zen Buddhism and Chinese Kung Fu, a world cultural heritage, a national fundamental cultural relic protection unit, and a national AAAAA-level tourist attraction.

The Shaolin Temple was built in the 19th year of Taihe (495) of the Northern Wei Dynasty. Emperor Xiaowen built it to accommodate the eminent Indian monk Baduo whom he admired, facing the capital Luoyang and at the northern foot of the Shaoshi Mountain in Songshan. The permanent hospital of Shaolin Temple covers an area of about 57,600 square meters. Shaolin Temple is a world-famous Buddhist monastery and the ancestral home of Zen Buddhism in the Han Dynasty. It occupies an important position in the history of Chinese Buddhism and is known as "the first temple in the world". It is famous worldwide because of the Shaolin Kung Fu that the Shaolin monks of all dynasties have devotedly inherited and continuously developed.

In August 2010, the historical buildings in Heaven and Earth, including the Shaolin Temple Changyuan, Chuzu Nunnery, and Tallinn, were listed as World Cultural Heritage by UNESCO.

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<sup>3</sup> Collection", Beijing Commercial Press, 2005 edition, p. 69.

## 4.2 Shaolin Kung Fu

In this study, Chinese traditional fighting culture refers to Shaolin Kung Fu, which was formed in the specific Buddhist cultural environment of the Shaolin Temple in Songshan Mountain. It is based on the belief in the divine power of Buddhism, fully embodies the wisdom of Zen Buddhism, and takes the martial arts practiced by the monks of the Shaolin Temple as the primary form of expression. The traditional cultural system with a long history.<sup>4</sup>

In this study, Shaolin Kungfu refers to the pre-modern Shaolin Kungfu displayed in the murals of the Guanyin Hall (White Clothes Hall) of Shaolin Temple. The content is mainly divided into stories, boxing fighting, and equipment fighting. It shows the glory of Shaolin Kungfu in the pre-modern period, and it is better through murals. record inheritance.

## 4.3 Pre-modern

Premodern in this study refers to 1828-1894. Because of the content of the murals, Linqing officials visited the Shaolin Temple in 1828, and the murals were completed in a period of time before 1894. The social changes in this period changed from a feudal society to a semi-colonial and semi-feudal society, which is of special significance.

## 4.4 Shaolin Temple Shaolin Temple Kung Fu Murals

In this study, "Songshan Shaolin Temple Shaolin Temple Kung Fu Murals in Henan" refers to the patterns painted on the walls of buildings in the Guanyin Hall of Shaolin Temple. It is a colorful mural on a white background. The murals mainly describe the development, living conditions, clothing characteristics, and expression content of Shaolin Temple Kung Fu in the Ming and Qing Dynasties. It has artistic, historical research, and scientific value and is the treasure of Shaolin Temple.

On the north wall of Guanyin Hall (White Clothes Hall), Meiliang offered a sacrifice to Songshan to Shaolin Temple, and the temple monks performed martial arts for it. There is a painting of "Warrior Monks Performing Martial Arts"; the painting shows the unarmed fight scene of Shaolin monks in front of the Mahavira Hall. It is divided into 16 groups, with a total of 33 monks. The scene was painted in the eighth year of Daoguang in the Qing Dynasty in 1828. The Manchu senior official Lin Qing, Governor Yang Meiliang, offered sacrifices to Songshan to Shaolin Temple, and the temple monks performed martial arts for it.

The mural of "Warrior Performing Martial Arts" is 3.47 meters high, 5.36 meters wide, and covers an area of 18,599 square meters. The picture's composition is quite different from

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<sup>4</sup> Shi Yongxin, Shaolin Kung Fu, Hualing Publishing House, 2007.4 P4.

the murals made in the past dynasties. Although the mural's composition has a powerful sense of perspective and is scattered in all directions from the center of the picture, with great visual depth and sense of space, it has the style of western murals in the Renaissance.

#### **4.5 Chinese traditional fighting**

In this study, Chinese traditional fighting refers to the fighting techniques inherited from ancient life and military warfare. In the pre-modern period, you can strengthen your body and defend against enemy attacks. Practitioners are consciously oriented to "stop the invasion" and lead the practitioners to achieve a harmonious coexistence between man and nature. It is the guidance and guarantee of human material civilization, and it is a display and inheritance of traditional fighting art in the pre-modern period.

#### **4.6 Chinese traditional martial arts**

In this study, Chinese traditional martial arts refers to a long ancient history, the earliest period can be traced back to the Shang and Zhou dynasties, it has an extremely broad mass base, and is a precious item accumulated and enriched by the Chinese people in the long-term social practice in ancient times cultural heritage.

### **5 Research scope and perspective**

This article takes Shaolin Temple as the site of field investigation, mainly to investigate and research the modern Shaolin Temple Kung Fu Murals in front of Guanyin Hall in Shaolin Temple to obtain first-hand literature materials and select the pictures of warrior monks performing martial arts in the murals, to research on Shaolin Kung Fu fighting culture.

### **6 Research Methods**

This paper adopts the methodological structure of "qualitative research methodology".

#### **6.1 Study population**

Shaolin Monks

government practitioners

Social traditional martial arts trainers

## **6.2 Research data collection**

### **6.2.1 Field work**

By visiting Shaolin Temple, Dengfeng Kung Fu Association in Henan Province, and well-known traditional Kung Fu practitioners in the Dengfeng area, The researcher will collect data on fieldwork by crucial informants, such as Shaolin Temple, Government Kung Fu Association, etc.

The list of questions is a vital link and research tool. Therefore, asking questions in research is an essential research skill for researchers. With the practical effects of asking specific questions and timing, researchers can develop better relationships with respondents, gain a deeper understanding of the research content, and complete the research better.

According to the different identities of people, different question forms are formulated, which can be divided into three categories: monks, government personnel, and social personnel. Through the inheritors of Shaolin Kung Fu, we can understand the characteristics and cultural history of Shaolin Kung Fu. Non-Shaolin Kung Fu people, such as regional personnel and tourists, can understand the popularity and value of Shaolin Kung Fu. The inheritors of Shaolin Kung Fu let us know the process of spreading and promoting Shaolin Kung Fu.

### **6.2.2 Documentary data**

Collection data were collected by reviewing the literature—documentation from research books, magazines, local government documentaries, cultural promotional films, etc.

### **6.2.3 Research presentations**

What to collect: Descriptive analysis and pictures

Research Articles: International Articles

The research on this subject is based on the frescoes of Shaolin Temple's White Clothes Hall, using methods such as comparison, literature inquiry, case analysis, etc., to obtain relevant text and image data, analyze and study relevant literature data, and try to establish a research model for the formation of fighting culture to meet the needs of the current research is beneficial to the development of the frescoes in the White Hall of Shaolin Temple. The specific research methods mainly include the following:

6.2.3.1 Literature analysis method: Through the research on the collected murals, Shaolin Kung Fu performances, and stage plays, the nature and status of the research objects are ascertained, and their opinions are drawn from them. Forming a general impression about the research object is conducive to the dynamic grasp of the research object's history. It can

also study the research object that is impossible to approach. The main contents of the literature analysis method are as follows: 1) To analyze and research the data of the relevant archive found. 2) To analyze and study individuals' collected diaries, notes, and biographies. 3) Conduct analysis and research on the collected books, publications, and other materials.

6.2.3.2. Field investigation method: conduct an on-site investigation of Shaolin Temple in Henan, and collect pictures and books. On-site interviews and in-depth investigations were conducted on the modern Shaolin Temple martial arts hall and Kung Fu drama actors. This article conducts a field investigation on Shaolin Temple, understands the development process and current situation of Shaolin Temple and Shaolin Kung Fu, and obtains primary information and pictures.

6.2.3.3 Comparative research method: collect information on the murals of Shaolin Guanyin Temple (White Clothes Hall), compare the similarities and differences of Shaolin Kung Fu practiced in the pre-modern period, analyze and compare the characteristics of Shaolin Kung Fu in murals and Shaolin Kung Fu in pre-modern practice, and excavate murals and Shaolin Kung Fu. The connection and inheritance of Kung Fu continue to carry forward the cultural connotation of mural elements.

6.2.3.4 Case study method: This article takes the Shaolin Temple Kung Fu Murals of Shaolin Temple as an example and analyzes how to express traditional connotations and characteristics of the times through this art form.

## **7 Literature review**

The historical value of the traditional Kung Fu elements in the Shaolin Temple Kung Fu Murals of the Shaolin Temple in Henan in the pre-modern period is taken from the research point of view. Taking the murals of the Shaolin White Temple as the research object, it is determined that the research content has different and common reasons. The difference is that the research on the history of Shaolin Temple mainly focuses on four aspects: Shaolin Kung Fu, Shaolin Kung Fu commercialization, Shaolin Kung Fu culture, and Shaolin Kung Fu promotion.

### **7.1 In the commercialization of Shaolin Kung Fu**

Liu Shengyou thought about the alienation of Shaolin Kung Fu in the research of Shaolin Kung Fu after commercialization and proposed that 1) Shaolin Kung Fu spiritual culture is indispensable, and Shaolin Kung Fu can also be regarded as an effective way for Chinese traditional culture to go abroad. 2) The development of commercialization makes Shaolin Kung Fu show diversified development, which makes Shaolin Kung Fu move towards the

development of marketization, sports industrialization, and social demand. 3) The combination of Chan culture and martial arts culture is the unique feature of Shaolin Kung Fu. Only by strengthening the protection and inheritance of Chan Wu culture can Shaolin Kung Fu be passed on from generation to generation. 4) Commercial development broadens the dissemination path of Shaolin Kung Fu and increases its international influence. Therefore, correct commercial development is also the best protection for Shaolin Kung Fu.

In the research on the market development and marketing countermeasures of the Shaolin Kung Fu culture industry in Songshan, Du Jinan conducted an in-depth analysis and research on the development process, development status, development strategy, and some problems existing in the development process of the four major markets in the Shaolin Kung Fu culture industry from different perspectives. Furthermore, the research results put forward countermeasures and suggestions from the perspective of marketing to provide a valuable theoretical reference for further promoting the healthy, stable, and sustainable development of the Shaolin Kung Fu cultural industry and promoting the better development of the Shaolin Kung Fu industry.

Li Shihong, Wang Gang, and Qiu Pixiang, in the cultivation and promotion of the Shaolin Kung Fu cultural brand, combed the construction background of the Shaolin Kung Fu cultural brand and proposed that Shaolin Kung Fu should use the media, combine its diverse cultural connotation, and use commercial operation. As a result, it has become the most influential and appealing brand of Chinese martial arts cultural brands, realizing the transformation from "national brand" to "international brand" and from "skill brand" to "cultural brand".

## 7.2 Research on Shaolin Kung Fu Culture Industry

Jiao Dan, in *Shaolin Kung Fu Translation and Communication Practice Research: Values, Problems, and Countermeasures*, analyzes the research context of Shaolin Kung Fu through a visual map, traces the source, and sorts out the formation, development, and evolution of Shaolin Kung Fu translation; analyzes Shaolin Kung Fu translation and translation, the current situation and problems of communication, discuss the use of language and translation methods and acceptance in translation practice, refine the value of Shaolin Kung Fu translation, and propose coping strategies for the reference of relevant researchers.

In Qiu Shujie's master's thesis on studying martial arts culture in Shaolin movies, Shaolin martial arts is the core element in Shaolin movies, and the presentation of its martial arts culture is an essential factor in spreading the image of Shaolin martial arts culture. From the perspective of martial arts culture, this research studies the martial arts culture in Shaolin movies, aiming

to provide a theoretical basis for the development of Shaolin movies in the future to inherit better and carry forward Chinese traditional martial arts culture.

Zhao Yinghui, in the analysis of the reasons for the development of the Shaolin Kung Fu cultural industry in Songshan, proposed: 1) It is necessary to speed up the transformation of government functions and highlight the central theme of promoting Chinese Kung Fu and Shaolin Kung Fu. 2) It is necessary to reasonably introduce modern marketing methods and increase the scale of the development of the Shaolin Kung Fu culture industry. 3) Continue to explore the resources of martial arts culture and promote the virtuous circle of Shaolin martial arts culture industry development.

### 7.3 Research on the promotion of Shaolin Kung Fu

Su Fuliang analyzed the success factors of Shaolin Kung Fu in the promotion process, the own factors of the development of Shaolin Kung Fu, the cultural background factors of the successful promotion of Shaolin Kung Fu, the artificial promotion measures factors of the successful promotion of Shaolin Kung Fu, and the trend factors of the times of the successful promotion of Shaolin Kung Fu. The exploration and research of the four organic wholes reveal the successful side of Shaolin Kung Fu in utilizing and developing its characteristics. The in-depth analysis of the four aspects that affect the development of Shaolin Kung Fu guides other boxing styles to fully understand and discover their characteristics and the value to be developed and utilized, to find their development, and finally achieve "a hundred flowers bloom and a hundred schools of thought contend" for each boxing style. Furthermore, it is also to protect Chinese martial arts culture and maintain the cultural diversity of Chinese boxing.

Niu Chaoqun, in his research on human resources development of Shaolin Kung Fu Base for Chinese International Promotion, found that: first, the existing human resources team of Shaolin Kung Fu Base has problems such as unreasonable structure and excessive mobility; Some explorations and practices have been carried out in human resource development, but there are also a series of problems such as the lagging concept of human resource development, the prominent contradiction between supply and demand of human resources, the lack of scientific education and training, the lack of smooth career growth channels, the low salary, and the unreasonable salary system. The third is to find out the advantages and disadvantages of human resources of Shaolin Kung Fu Base through SWOT analysis, as well as the opportunities and threats faced by the development. It is recommended to adopt the SO strategy. Resource planning, improving the pertinence and effectiveness of human resource development, the stability of human resources, etc., improve human resource development.

Qi Shaobo, in the research on the international communication strategy of Shaolin Kung Fu under the background of the "Belt and Road" initiative, proposed that it provides a new direction and guidance for the overseas promotion of Shaolin Kung Fu, and provides a good basis for realizing the confidence of Chinese culture and allowing Chinese culture to global environment. In this context, the international dissemination of Shaolin Kung Fu needs government leadership and social participation to provide a guarantee for the dissemination of Shaolin Kung Fu; it is necessary to excavate the characteristic cultural connotation of Shaolin Kung Fu; highlight the promotion to the general public; it is necessary to make full use of the existing platforms to help the construction of the "Belt and Road"; it is necessary to cultivate external publicity talents and improve the quality of external publicity.

#### 7.4 Research on Shaolin Kung Fu

In the book *Shaolin Kung Fu*, Shi Yongxin revealed the mystery of the world-famous Shaolin Kung Fu and carried forward the cultural essence of "the unity of Zen and martial arts". The current abbot of the Shaolin Temple, Shi Yongxin, created authentic Shaolin Kung Fu. The world's martial arts come out of Shaolin - the quiet ancient temple, the majestic martial arts. Shaolin Kung Fu is defined as a long-standing traditional cultural system formed in the specific Buddhist cultural environment of Songshan Shaolin Temple, based on the belief in Buddhist divine power, fully embodying the wisdom of Zen Buddhism, and taking the martial arts practiced by the monks of Shaolin Temple as the primary form of expression.

Shaolin Kung Fu is integral to Shaolin culture and Chinese traditional culture. It is not only loved by Chinese people but also gradually accepted by people of all ethnic groups in the world. During his lifetime, Zhao Pu expressed a critical thought, "Buddhism is culture." He has high hopes for the development of Shaolin culture. Mr. Ji Xianlin has always placed culture in a very high position, believing that "culture is the most important cornerstone for a nation's sustainable inheritance and development", and emphasized the role of cultural exchanges in promoting the progress of human civilization. Mr. Ji highly evaluated Shaolin culture: "The carriers of cultural inheritance are two very different, one is the ancient literature and classics; the other is the artificially built buildings, the Great Wall is a typical example. The Songshan Shaolin Temple also falls into this category."

In the book *"China Intangible Cultural Heritage Masterpiece Series: Shaolin Kung Fu"*, Lv Hongjun and Teng Lei, through Shaolin content, include Shaolin Kung Fu's manifestations, Shaolin Kung Fu aspects, Shaolin Kung Fu functions, Shaolin Kung Fu development history, modern Shaolin Kung Fu, the ideological origin of Shaolin Kung Fu, Buddhist Zen and Chan Wu thought, King Jinnara belief, the complete system of Shaolin Kung Fu, etc.



Li Zhenliang and Jiao Hongbo, in the book "The History of Shaolin Kung Fu", originated from the Northern Wei Dynasty through Shaolin Kung Fu, which has a history of more than 1,500 years. Shaolin martial arts has a complete technical and theoretical system. It takes martial arts skills and routines as manifestations and Buddhist beliefs and Zen wisdom as its cultural connotations. The gist is the integration of Zen and martial arts. It can be said that the development process of Shaolin Kung Fu is a process of fusion and publicity of traditional Chinese cultural elements and foreign religious and cultural elements. This book records the historical process of the emergence, inheritance, and development of Shaolin Kung Fu.

In the book "History of Chinese Kung Fu", Guo Yucheng proposed to establish an overall understanding of the history of Chinese Kung Fu for undergraduates and athletes majoring in Kung Fu and National Traditional Sports. According to the primary stages of Chinese history, the writing orientation of the ancient and the modern can be divided into primitive societies. Kung Fu, Xia, Shang, and Western Zhou Kung Fu, Spring and Autumn and the Warring States Kung Fu, Qin and Han Kung Fu, Wei, Jin, Southern and Northern Dynasties, Sui, Tang, and Five Dynasties, Song, Liao, Jin and Yuan Kung Fu, Ming and Qing Kung Fu, and Modern Kung Fu.

Zhou Weiliang, in the book "History of Chinese Kung Fu", wrote that Chinese Kung Fu has a long history and rich and profound content, showing traditional solid cultural characteristics. Judging from the development process, it originated from hunting and fighting in primitive society. Entering the class society is mainly reflected in the fighting skills of martial arts, so it was called "martial arts" in ancient times. However, judging from historical data, the term "martial arts" may appear relatively late. In general, Chinese martial arts originated in the pre-Qin period. It gradually formed its cultural system from the Yue-Han Dynasty and the Tang Dynasty to the Song and Yuan Dynasties and reached a climax in the Ming and Qing dynasties.

During its historical formation and development, Chinese martial arts have a close relationship with other cultures, but its cultural "category" should undoubtedly belong to sports. Since it is a content of sports, it should be distinguished from "military martial arts" (although the two are closely intertwined). In terms of value characteristics, military martial arts are relatively simple. Furthermore, martial arts is reflected in its versatility, such as fitness and health, leisure and entertainment, and art performances. Indeed, combat is the inherent value of martial arts.

As for the research of Shaolin Kung Fu, the research of Eastern and Western scholars almost all focus on Shaolin Temple and Shaolin Kung Fu history, commercialization process, and Kung Fu culture promotion. There are few studies on the relationship and influence of Henan Shaolin Temple Kung Fu Murals and the development of pre-modern Shaolin traditional

Kung Fu. This enabled the instructor and the researcher to sort out the historical context of Shaolin Temple Kung Fu Murals and China, Henan, and Shaolin Temple, study their relationship and influence, analyze the function and purpose of the murals, and then understand the relationship between Shaolin Temple Kung Fu Murals and the pre-modern Shaolin traditional Kung Fu.

## 8 Conceptual Theory Research Framework

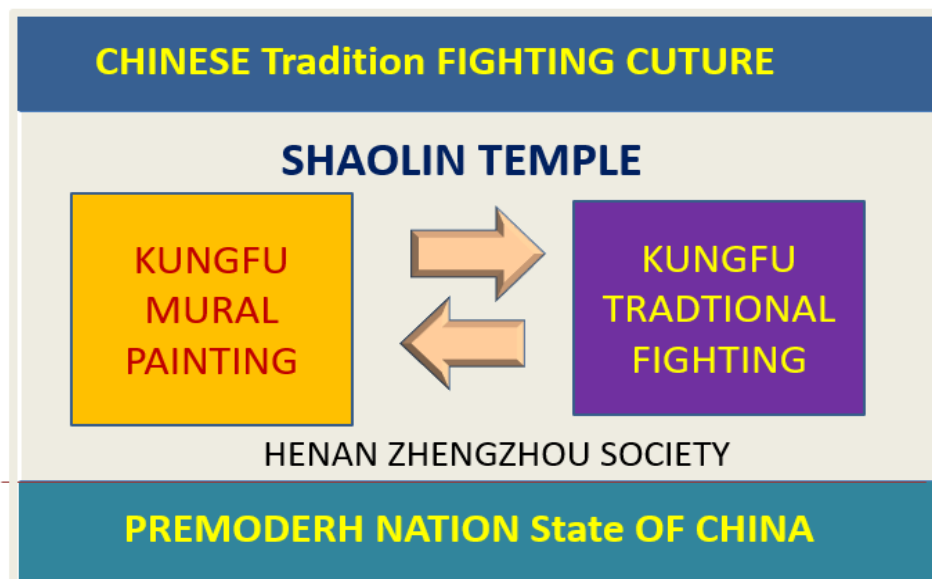


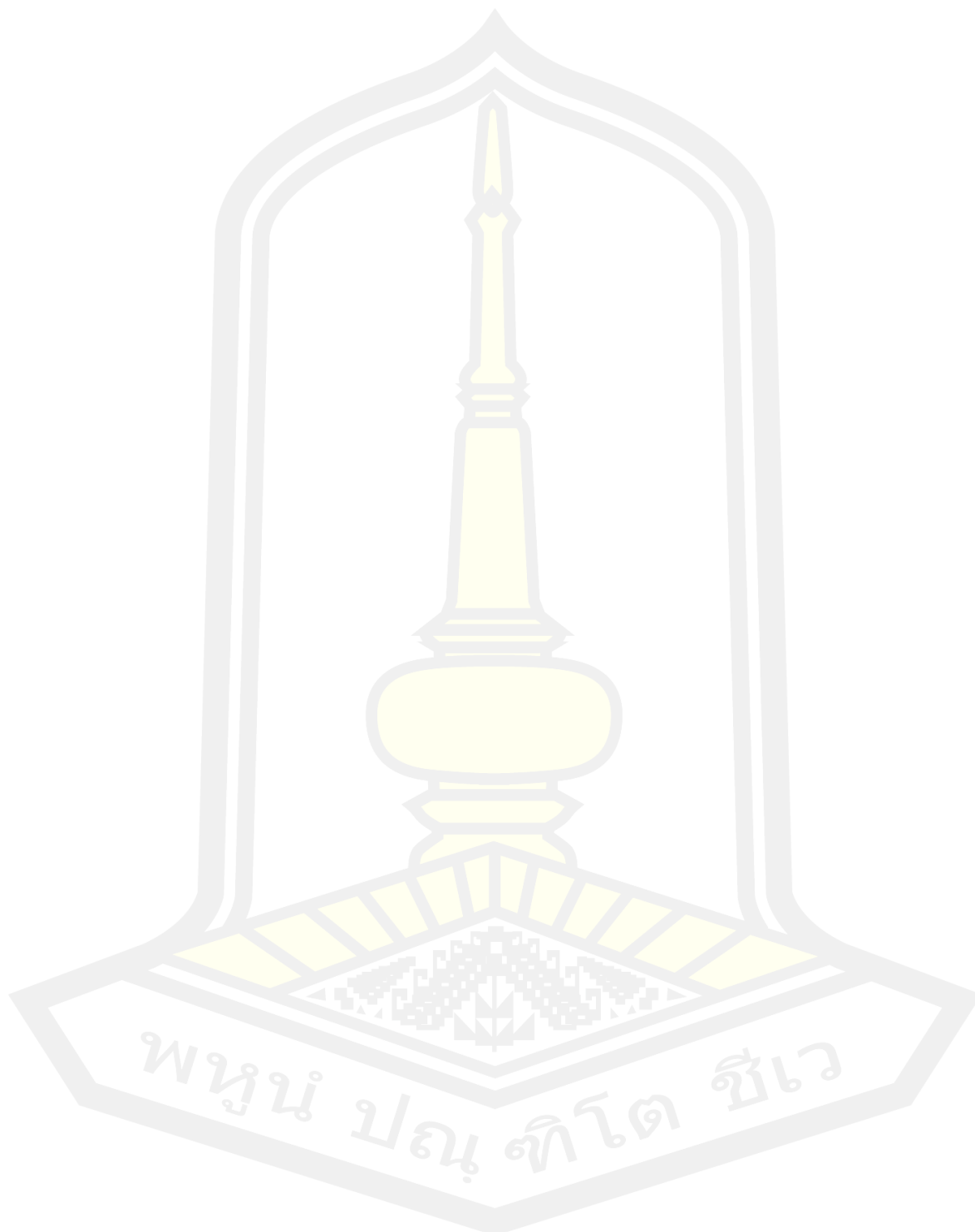
Figure 1: Research Concept

Source: drawn by Xiaotao Guo, 2022

Cultural identity mainly studies the relationship between Shaolin Kung Fu, ethnic identity, ethnic community, modern change and cultural change, and ethnic identity from the perspective of cultural anthropology, highlighting the functional significance of Shaolin Kung Fu and the significance of ethnic identity.

This article focuses on establishing the pre-modern development system of Shaolin Kung Fu, and the transmission and inheritance through the Shaolin Temple Kung Fu Murals of the Shaolin Temple in Henan. In the current tide of socialist economic development, Shaolin Temple Shaolin Temple Kung Fu Murals have transformed and improved the traditional Shaolin martial arts fighting culture to a certain extent. From this perspective, the cultural connotation of Shaolin Temple Shaolin Temple Kung Fu Murals is a new communication and development system in pre-modern times. Furthermore, it implemented the dissemination of traditional culture, breaking the conservative and closed-form of traditional culture, raising the awareness of the ethnic masses to develop Shaolin Kung Fu, promoting the better and faster

development of the traditional fighting culture of Shaolin Temple, and making the traditional fighting culture of Shaolin Temple modernize and spread in the broader space.



## Chapter 2

### **The historical background of China, Henan and Shaolin Temple in the pre-modern nation-state period**

China is an ancient civilization in the world. In the history of 5,000 years, the evolution of anything has been inseparable from the influence of the historic environment. The historical evolution of Chinese traditional fighting culture is also affected by the historical environment at that time. China has a splendid civilization that experienced historical changes in the pre-modern period. Henan is located in the Central Plains, rich in products, historical culture, and natural landscapes. The development and formation of Shaolin Temple, and the evolution of Shaolin Kung Fu and Shaolin Temple Shaolin Temple Kung Fu Murals are all in a historical environment, and it is closely connected with the development and changes of history. Therefore, studying the historical background can better understand the development of the society at that time and the historical evolution of the traditional fighting culture.

#### **Part I Historical background of China**

China's pre-modern history refers to the history of China since 1828, from the Qing Dynasty to the Opium Wars. Then to the eve of 1894, predecessors fought heroically and worked hard to rescue the country and realize the great rejuvenation of the Chinese nation.

##### **1 The splendid ancient Chinese civilization**

The Chinese nation has a long history, created a broad and profound Chinese culture, and made an indelible contribution to the progress of human civilization. About 5,000 years ago, elements of early civilized society appeared in the Yellow River Basin and the Yangtze River Basin. Then, more than 4,000 years ago, was the legendary era of Huangdi, Yandi, Yao, Shun, and Yu, dynasties and states begun to emerge in the 21st century BC. In 221 BC, Qin Shihuang established a unified multi-ethnic state, and then went through the Han, Three Kingdoms, Jin, Northern and Southern Dynasties, Sui, Tang, Five Dynasties, Song, Liao, Western Xia, Jin, Yuan, Ming, Qing and other

dynasties. For more than 2,000 years, the unification of the country and the close economic and cultural communications among various ethnic groups have been the mainstream of Chinese history. China has a colorful and splendid material and spiritual civilization and has long been a world leader in economic development, science, and technology. The extensive and profound philosophical thoughts, the massive classics and documents, and the beautiful literature and art are the crystallization of the diligence and wisdom of the ancient Chinese people. China is one of the few countries with uninterrupted history and culture. Despite all the hardships, the Chinese civilization has continuously been developed and inherited, showing tenacious vitality, which is a manifestation of the cohesion and spirit of the Chinese nation.

## **2 Chinese feudal society from prosperity to decline**

From the Warring States Period in the 5th century BC to the Opium War in 1840, China's feudal society lasted for more than two thousand years. The essential feature of Chinese feudal society and politics is the implementation of a highly centralized feudal autocratic monarchy. Since Qin Shihuang established a centralized feudal empire, the rulers of successive dynasties have continuously strengthened the imperial power to control the people and strengthen the control and supervision of local officials. Since Emperor Wu of the Han Dynasty established the policy of respecting Confucianism, Confucianism became the orthodox thought of Chinese feudal society. The feudal rulers absorbed Legalist thought, severely punished the law, and implemented autocratic rule. The social structure of Chinese feudal society is characterized by a feudal patriarchal hierarchy combining clan power and political power, the core of which is the patriarchal clan system, which highlights the power of the monarch, the father, and the husband. The economic, political, cultural and social structure of Chinese feudal society, on the one hand, consolidated and maintained the stability and continuity of Chinese feudal society; on the other hand, it also slowed down or even delayed its progress and caused insurmountable periodic political and economic crises.

In the history of Chinese feudal society, there have been some "prosperous times", such as the "Wenjing period" in the Han Dynasty, the "Zhenguan period" and "Kaiyuan period" in the Tang Dynasty, and the "prosperous age of Kang, Yong and Gan" in the Qing Dynasty. This situation usually occurs in a dynasty's early and middle stages. The

monarch then learned the lessons of history, was prepared for a crisis in times of peace, and was politically straightforward, prudent, and hard-working. However, with the development of political corruption and land annexation, class contradictions became increasingly acute, and social development gradually stagnated until the peasants were forced to revolt for survival. These uprisings impacted the decadent and dark ruling order to a certain extent, and directly or indirectly promoted the development of society.

From the second half of the 17th century to the 18th century, the Kangxi, Yongzheng, and Qianlong years of the Qing Dynasty were the heyday of the late feudal society in China. However, at the same time, it was also heading for the end of the feudal society. On the eve of the Opium War, during the Jiaqing and Daoguang years, the Qing Dynasty was in complete decline, with many crises lurking, and it was closed and self-contained, indicating the disappearance of the feudal dynasty.

### **3 Encountered aggression by imperialist powers**

Since the Opium War of 1840, the imperialist powers began aggressively against China. They relied on advanced weapons and military technology, were threatened by force, launched a war of aggression or armed intervention in China's internal affairs, or even sent troops directly to suppress the Chinese revolution. Military aggression is gradually escalating, from harassing and encroaching on China's coasts and frontiers to occupying large areas of China's territory and even attempting to carve up China, launching a war of aggression, and slaughtering the Chinese people. From the signing of unequal treaties to the ceding of land and indemnities, the capitalist-imperialist powers used force or fraud to occupy land within China's trading ports and set up concessions that were entirely under the direct control and rule of foreign countries. In addition, capital-imperialist powers launched wars to invade China and extorted massive reparations from China, causing China's severe financial crisis and directly destroying and hindering China's economic development. Not only that, but foreign powers also openly looted China's wealth and wantonly destroyed China's cultural relics and historic sites during the war of aggression against China.

During this period, China was invaded by many imperialist countries, and economic, cultural and political development stopped. It was this experience that woke China from its sleep.

## **Part II The history of Henan and the history of Shaolin Temple**

### **1 History of Henan**

Henan is located in the central and eastern parts of China, and the middle and lower reaches of the Yellow River. Because most of the area is located south of the Yellow River, it is called Henan. In ancient times, the middle and lower reaches of the Yellow River had abundant water resources, dense forests, and numerous wild elephants. Henan was vividly described as "a place where people lead elephants" (人牵象之地) . This is the origin of the character "豫 (Yu) " and the origin of Henan's abbreviation "Yu". "Shangshu Yugong" divides the country into "Nine Provinces", and other provinces surround Yuzhou. Today, most areas of Henan belong to Yuzhou, which are called "Central Plains" and "Central Province".

As a regional concept, the term "Central Plains" can be divided into a narrow and broad sense. "Ciyuan" explains "Central Plains": "The Central Plains in a narrow sense refers to the area around Henan today. The Central Plains, in a broad sense, refers to the middle and lower reaches of the Yellow River, mainly Henan Province.

In Henan, there are world-famous historical sites, precious and rare historical relics, famous natural landscapes, majestic ancient buildings, and ancient cultural cities with a long history, summer resorts, and multiple customs. These cultures are characterized by the "ancient (ancient culture) river (Yellow River), Kung Fu (Shaolin martial arts, Taijiquan), root (our ancestors), and flowers (Luoyang peony, Kaifeng chrysanthemum)," which added infinite charm to the Central Plains culture.

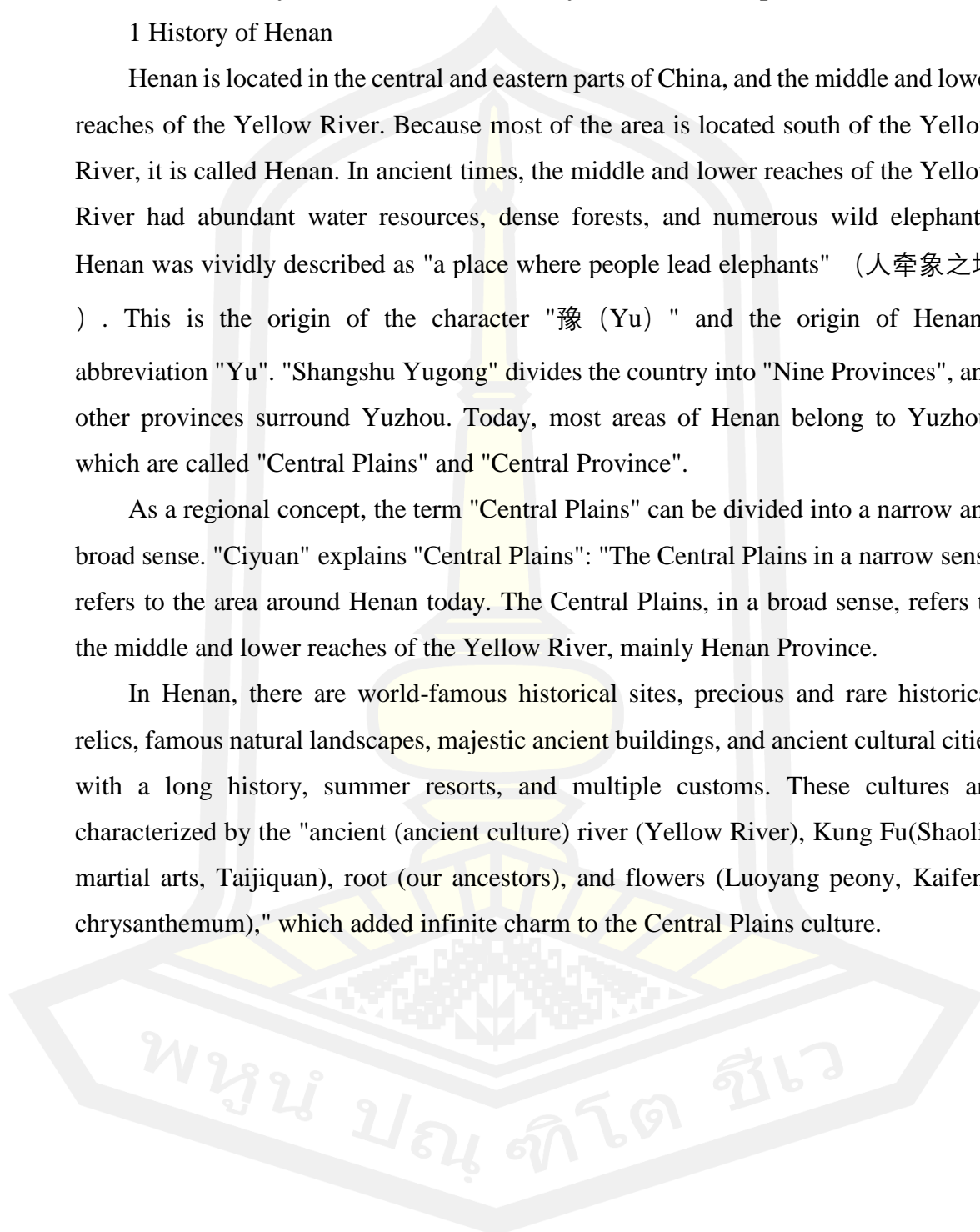




Figure 2: Kaifeng Yellow River Ecological Corridor, Henan  
Source: Photographed by Xiaotao Guo, 2022



Figure 3: Ten thousand people practice Tai Chi in Jiaozuo, Henan  
Source: Photographed by Xiaotao Guo, 2022





Figure 4: Emperor Xuanyuan of Xinzheng (our ancestor)

Source: Photographed by Xiaotao Guo, 2022



Figure 5: Kaifeng chrysanthemum

Source: Photographed by Xiaotao Guo, 2022



Figure 6: Luoyang peony flower

Source: Photographed by Xiaotao Guo, 2022

Henan is an important birthplace of the Chinese nation and Chinese civilization. The humanistic ancestor of the Chinese nation, the Yellow Emperor, was born in today's Xinzheng, Henan. The origin of Chinese civilization, the invention of characters, the formation of cities, and the establishment of a unified country are closely related to Henan. In the 5,000-year history of Chinese civilization, Henan has been the country's political, economic, and cultural center for more than 3,000 years. More than 20 dynasties established their capitals here, and more than 200 emperors ruled here. There are four of the eight most famous ancient capitals in China, namely Luoyang (the ancient capital of nine dynasties), Kaifeng (the ancient capital of seven dynasties), Anyang (the ancient capital of the Shang dynasty, and Zhengzhou, the ancient capital of Xia dynasty. The four great inventions in ancient China all originated from Henan. Many cultural relics and historical sites, including the Peiligang Cultural Site, Yangshao Cultural Site, and Longshan Cultural Site, record the ancestors' reproduction in the Central Plains. There are Hangu Pass, the earliest pass in history, Baima Temple, the earliest Buddhist monastery; Songshan Shaolin Temple and the famous Daxiangguo Temple, and so on.

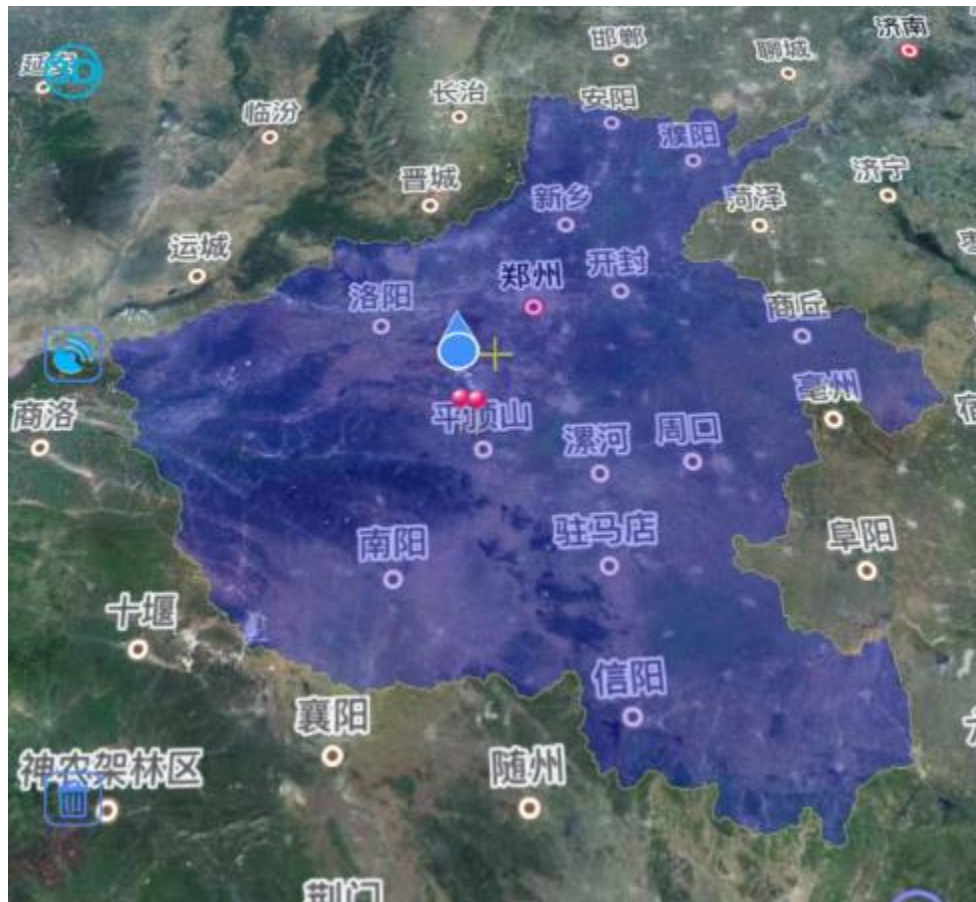


Figure 7: Henan Administrative Region Map 1

Source: Made by Xiaotao Guo, 2022

From the surface level, the Central Plains culture is a kind of regional culture that is the culture of the Henan area; from the deep level, it is not an ordinary regional culture, but the root and backbone of the traditional culture of the Chinese nation, which occupies a prominent place in the history of Chinese cultural development. Therefore, it can be said that the Central Plains culture has a long history and profound cultural accumulation.

From a macro point of view, the Central Plains culture is particularly prominent in the manifestations of prehistoric culture, ancient (ancient emperors, ancient capital) culture, Heluo culture, Chinese character culture, martial arts culture, religious culture, and sage culture. These rich cultural relics attract domestic and foreign tourists. From a microscopic point of view, there are prehistoric cultural resources represented by the Peiligang site, Yangshao Village site, and Longshan culture in the Central Plains; there

are ancient emperor cultural resources represented by Fuxi Taihao Mausoleum, Huangdi's Hometown, Shennong, Zhuanxu, Diku, and others; There are ancient capital cultural resources represented by Erlitou ruins (Figure 2 and 3), Zhengzhou Shangcheng, Yinxu ruins, and Eastern Zhou Wangcheng; there are surname cultural resources represented by the ancient city Fangguo and celebrity tomb temples; there are celebrity resources represented by Zhang Heng Tomb, Yue Fei Temple; Longmen Grottoes and Songyue Temple Pagoda represent ancient art treasure resources.



Figure 8: Fieldworks

Source: Made by Xiaotao Guo, 2022

Henan is located in the hinterland of the Central Plains, with a rich culture and a long history of civilization. The rich of the Central Plains culture is reflected in both material and intangible cultural heritage. In terms of geographical distribution, it is more obvious:

In Kaifeng, people can experience the culture of the Song Dynasty.

In Anyang and Zhengzhou, people can experience the culture of the Xia and Shang dynasty.

In Dengfeng, people can feel Shaolin culture.

In Luoyang, people can feel Heluo culture Culture.

In Puyang, people can feel the dragon culture.

In Zhoukou, people can learn about the surname culture.

In Nanyang, people can feel the Eastern Han culture.

It can be said that history is the most moving rhyme in Henan. Culture is the best wine in Henan.

The prehistoric culture of the Central Plains is long in time, rich in content, and wide in scope. In Xinzheng, Henan, there was the Peiligang culture 8,000 years ago, and there was the Yangshao culture 7,000 years ago in Sanmenxia and other places in western Henan. In Henan, a wealth of pottery animal reliefs and cultural relics such as tripods, pots, and bottles have been found. These fully demonstrate that Henan was in a leading position throughout the prehistoric civilization.

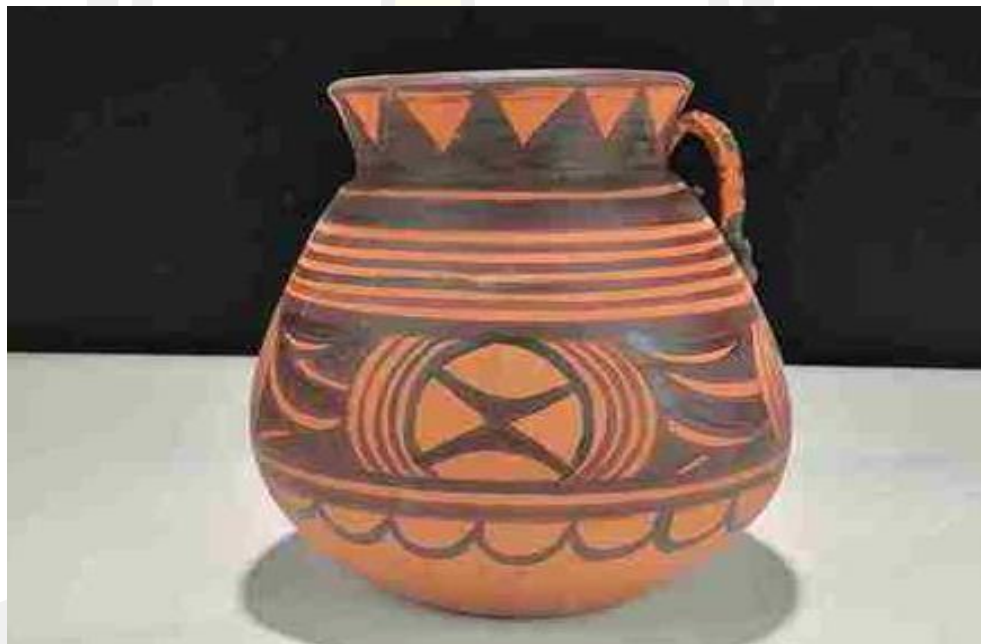


Figure 9: Yangshao Culture Pottery

Source: Photographed by Xiaotao Guo, 2022

The Central Plains of Henan has had many royal cities since ancient times. Henan occupies four of the eight most famous ancient capitals in China, namely Luoyang, the ancient capital of nine dynasties; Kaifeng, the ancient capital of seven dynasties; Anyang, the ancient capital of Yin and Shang; and Zhengzhou, the capital of the Shang

Dynasty. Here, various historical sites and relics are dotted, echoing the footprints of history and witnessing the situation of the times.

Religious culture is also an integral part of Central Plains culture. An essential feature of the traditional culture of the Chinese nation is the confluence of Confucianism, Buddhism, and Taoism (Figure 5). Among them, Buddhism and Taoism belong to religious cultures, and their prosperity and development are closely related to Henan.



Figure 10: Three religions and Nine learning  
Source: Photographed by Xiaotao Guo, 2022

After Buddhism spread to China, the first Buddhist temple, Baima Temple, was located in Luoyang, Henan. The Longmen Grottoes in Luoyang is one of the three treasure houses of Buddhist art and have been included in the World Cultural Heritage List. The Ancestral Court of the Pure Land Sect, which promoted the popularization of Buddhist beliefs, is located in Xiangguo Temple in Kaifeng. The ancestral home of "Zen", which marks the preliminary completion of the sinicization of Buddhist culture, is located in Songshan Shaolin Temple. Master Xuanzang, famous in the history of Buddhist culture and cultural exchanges between China and foreign countries, is from Yanshi, Henan, and he is also the prototype of the Tang monk in "Journey to the West".

The dragon symbolizes wisdom, bravery, auspiciousness, and dignity. Henan is the hometown of dragons. Fuxi, the ancestor of the humanities, created the dragon totem in the Huaiyang area of Zhoukou for the first time, realizing the first great integration of many tribes in ancient times. After the Yellow Emperor unified the tribes around the Yellow River Basin, in order to unite the thoughts and spirits of the tribes, he also used the dragon image as the totem of the new tribe in the Xinzheng area. Today's Chinese are called "the descendants of Yan and Huang" and "the descendants of the dragon", that is why. The clam dragon in Puyang (the pattern of a dragon made of clam shells) was 6,400 years ago and is the earliest dragon image in China. The large turquoise dragon-shaped vessel found at the Erlitou site in Yanshi, dating back at least 3,700 years, was named "Chinese Dragon" by scholars.



Figure 11: Puyang, the first Chinese dragon  
Source: Photographed by Xiaotao Guo, 2022

China is very respectful of sages. As an important birthplace of Chinese culture, Henan in the Central Plains has emerged many cultural saints, and they are very famous. For example, Jiang Taigong, Laozi (picture 7), Mozi, Fan Li, Zhang Zhongjing, Zhang Heng, Xu Shen, Du Fu, Wu Daozi (picture 8), etc. They are not only admired by people for their stalwart personalities but also create a large number of classic works with their rich knowledge and profound thinking, which have become immortal monuments in the history of Chinese cultural development. The spiritual wisdom of this series of cultural characters enables us to see the unique value system of spiritual people. In these characters, we can fully feel that "history has not gone far."



Figure 12: Image of Laozi

Source: Photographed by Xiaotao Guo, 2022





Figure 13: Painter Wu Daozi

Source: Photographed by Xiaotao Guo, 2022

Martial arts culture, also known as Kung Fu culture, is a distinctive feature of the Central Plains culture. The martial arts culture of the Central Plains is the best in ancient China. The saying that "all kinds of Kung Fu come from Shaolin" vividly shows the critical position of Shaolin martial arts in Chinese martial arts culture. The historical legend of "Thirteen Kung Fu monks saved the king of Tang," and the magnificent performance of helping Qi Jiguang fight against the Japanese made Shaolin Temple famous. It has become a brand of Chinese martial arts and even a symbol of Chinese culture. Taijiquan, founded by Chenjiagou people in Wenxian County, Henan Province, is another essential Chinese martial arts culture school. It has been extended to five continents and has become an essential part of the lives of millions of people.

Henan has a long history and culture. It is the root of the ancestors of the Chinese in the world and the source of Chinese history and civilization. It is an important birthplace of Chinese surnames. It has rich mineral resources and agricultural resources. Henan is located in the Central Plains, known as "the hinterland of Nine Province and the fortress of the whole country." It is an important comprehensive transportation hub and center of the country's people, logistics, and information flow. In the critical stage of the transformation, the development of vitality and stamina have been continuously enhanced.

## **2 History of Shaolin Temple**

Songshan Shaolin Temple is located northwest of Dengfeng City, Henan Province, backed by Wuru Peak, facing the Shaoyang River. Shaoshi Mountain and Taishi Mountain are collectively called Songshan Mountain. At the beginning of the temple's establishment, it had an indissoluble bond with martial arts. Based on long-term absorption of the nutrition of folk martial arts, Shaolin Kung Fu was gradually formed, and the Shaolin Temple also became famous all over the world with the power of Kung Fu. Shaolin Temple and Shaolin Kung Fu have been developed. To sum up, one sentence is: "Kung Fu uses the name of the temple, and the temple is famous for its Kung Fu".

Shaolin Temple, also called Monk Temple, is "the ancestral court of Zen Buddhism, the first temple in the world." It is the ancestral court of Zen Buddhism in the Han Dynasty. It is located in Dengfeng City, Henan Province, northwest of the city, at the southern foot of Shaoshi Mountain. In 495 AD, Emperor Xiaowen of the Northern Wei Dynasty settled the Tianzhu monk Batuo, built a temple for the Buddha in Shaoshi Mountain, and provided food and clothing. Shaolin Temple is located in the dense forest at the foot of Shaoshi Mountain, hence the name Shaolin Temple. The 28th generation disciple of the Buddha, the Tianzhu monk Master Bodhidharma, came to China and was warmly received by Emperor Xiaowen of the Northern Wei Dynasty. He taught Zen Buddhism here for the first time and then became famous worldwide. Northern Zhou Jiande, in the year (574), Emperor Wu of Zhou banned the Buddha, and the temple was destroyed. It was rebuilt during the Daxiang Years and renamed Zhi'an Temple. One hundred twenty people, including Huiyuan and Hong Zun, lived in the temple and

were named "Bodhisattva Monk." When Ba Tuo established Shaolin Temple, although the Northern Wei Dynasty provided all the food and clothing expenses, it did not have a considerable scale of farmland and monastery industries. During the Sui and Tang Dynasties, the Shaolin Temple obtained a large amount of land and other temple properties from the highest feudal ruler, which laid the material foundation for the prosperity of the Shaolin Temple.

In the Sui Dynasty, SuiWen Emperor Yang Jian vigorously advocated Buddhism to consolidate his established dynasty. When he took the throne, he ordered the construction of five Buddhist temples at the roots of five famous mountains. Later, the government of the Sui Dynasty drew engineering drawings and distributed them to all parts of the country to build a stupa. During the period of the SuiWen Emperor, he gave Shaolin Temple 100 hectares of land for farming. Then Shaolin Temple has become a central Zen temple in the north. However, at the end of the Sui Dynasty, the monastery became dilapidated due to wars.

The Tang Dynasty was a necessary and prosperous period in the history of Shaolin Temple, and it was also a period that monks have been proud of since ancient times. In the early Tang Dynasty, when Li Shimin, the emperor of Tang, eliminated the separatist armed forces of Wang Shichong, he was assisted by monks. Therefore, the supreme rulers of the Tang Dynasty had a very close relationship with the Shaolin Temple and greatly supported its construction of the Shaolin Temple. During the reign of Emperor Taizong (Li Shimin ) of the Tang Dynasty, under the auspices of Zen Master Ming, they built a multi-story pagoda and a treasure hall. During the period of Wu Zetian, she built the tower courtyard and the Shangfang Puguang Hall. When Emperor Xuanzong of the Tang Dynasty (Li Longji), the monastery's architecture was already very spectacular. In November of the eleventh year of Kaiyuan (723 AD), Xuanzong ordered Zhang Sui to build a "Brahma Palace" in Shaolin Temple. The construction technique of the palace is very exquisite. After that, the appearance of the Shaolin Temple is completely new. According to records, the Shaolin Temple at this time was already a grand occasion, and the occasion lasted for a long time. The temples gradually declined until the end of the Tang Dynasty and the Five Dynasties.

It was slightly repaired in the Song Dynasty. During the Yuan, Ming, and early Qing Dynasties, the social status of the Shaolin Temple was raised very high. Regarding

the appellation, the title of "Zu Ting Shaolin Temple" or "Great Shaolin Temple" is often used. In the Yuan Dynasty, the civil construction in the Shaolin Temple was mainly during the period of master Yugong. Yugong is also called Great Zen Master Fuyu. When Kublai Khan, the ancestor of the Yuan Dynasty, was appointed to be the abbot of Shaolin Temple in the early Yuan Dynasty, it was still a messy scene after the war. Yugong rebuilt the temple on the ruins. et al.<sup>5</sup> Immediately the temple was repaired and decorated. This is the third major revival of the Shaolin Temple after the two destructions. At the end of the Yuan Dynasty, wars were frequent, and the buildings of the Shaolin Temple were severely damaged again.

The Ming Dynasty (1368-1644 AD) was established during the war of the Han nationality against the Mongolian nationality. After the establishment of the Ming Dynasty, in the face of the decadence of the Shaolin Temple, the government and civil forces gave strong support to the survival and development of the Shaolin Temple. Politically, the support of the imperial court played a huge role in the construction of the Shaolin Temple. At the beginning of the Ming Dynasty, the government was under financial constraints but still rebuilt the Songshan Shaolin Temple, renovated the meditation hall and the Buddha statue, repaired the Jinnaluo Hall, and built the Kuoran Hall. As a result, the appearance of the Shaolin Temple has changed and improved significantly. When Wang Shixing visited Shaolin Temple in the ninth year of Wanli (AD 1581), not only the appearance of the temple had significantly improved, but the number of monks increased from more than 20 in the early Ming Dynasty to more than 800 monks. With the support, the halls and pavilions of the Shaolin Temple have been repaired many times, and the Shaolin Temple has once again shown a prosperous situation. The basic layout and main halls of the Shaolin Temple are probably reconstructed at this time, such as the Tibetan Sutra Pavilion, the Thousand Buddha Pavilion, and the Lixue Pavilion. Among the hundreds of ancient pagodas and monuments in the temple, the architecture of the Ming Dynasty is also the largest.

From the beginning to the middle of the Qing Dynasty, the Qing government managed and controlled the monks by establishing the Sangha Council and appointing the abbots, and also ordered officials to build new architecture and repair old buildings.

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<sup>5</sup> "Yuan Shi" volume 24, the twenty-first century, Renzong one, 0555.).

Nevertheless, after Daoguang, the social crisis intensified, foreign invasions were frequent, and the Shaolin Temple gradually declined.

China experienced a history of prosperity and decline in the pre-modern period, with a splendid ancient civilization and rich painting arts. Shaolin Temple and Shaolin Kung Fu also emerged from nothing, from prosperity to decline. Its development context is closely related to Chinese history and Henan. History is closely related, develops with the development of the general environment, changes with the changes of history, and is closely related to the local environment, era environment, cultural environment, and social factors such as politics and economy in a specific period.

### **Part III The relationship between China, Henan and Shaolin Temple**

The formation of cultural history is often inseparable from factors such as the era, economic, geographical, cultural beliefs, and political environment. The formation of Shaolin's traditional fighting techniques is also closely related to these three factors.

#### **1 Geographical environment**

China's Henan Province is located in the central part of China, the middle and lower reaches of the Yellow River, and the southern part of the North China Plain. It is surrounded by six provinces, bordering Shandong and Anhui in the east, Shaanxi in the west, Hubei in the south, and Shanxi and Hebei in the north. It is one of the provinces with many neighboring provinces in my country. Songshan Mountain is located in the heart of the Central Plains. It lies like a giant dragon in the south of the middle and lower reaches of the Yellow River. The overall trend is west-east. From west to east, there are Wan'An Mountain, Sanjian Mountain, Anpo Mountain, Ma'An Mountain, Dangyang Mountain, and Shaoshi Mountain. Taishi Mountain, Wuzhiling, Jianshan, Dayushan, Guci Mountain, and other mountains are arranged in sequence, stretching more than 580 kilometers from west to east, from south to north, there are Jishan, Taishi Mountain, Ma'anshan, Wuzhiling, Wanshan, Guangwu Mountain and other mountains, more than 550 kilometers from north to south. Taishi Mountain and Shaoshi Mountain are the heart of Songshan Mountain. The mountains are layered with emeralds, and the peaks and peaks are connected, forming a continuously rising trend, like a lying giant. From the distribution of administrative regions, Songshan is from west to Luoyang, east

to Zhengzhou, north to the Yellow River, and south to Xuchang. It is a land rich in minerals and products.

Songshan Mountain is an extension of the Qinling Mountains. The high mountain water system belongs to the Yellow River and the Huaihe water system Qinling-Huaihe line. The annual average temperature is  $14.3^{\circ}\text{C}$ . It is the place where the isotherm and the precipitation line pass through. The demarcation line of the semi-humid area, naturally Qinling Mountains and Huaihe River, have become the demarcation line of China's north-south climate. Songshan Mountain is located at the intersection of China's north and south climates. Its unique climatic conditions determine that it is suitable for the growth of various plants. From the climatic point of view, Songshan belongs to the north temperate mountain monsoon climate. The altitudes in the area vary greatly. The prominent peak of Songshan Mountain is 1492 meters above sea level, the Yinghe River in the mountains is only about 400 meters above sea level, while the altitude of the eastern plain area is only more than 80 meters above sea level, and the altitude difference is about 1400 meters.

The Songshan area has prominent vertical climate change characteristics. According to the statistics of the geological department, in the area of Songshan Mountain below 500 meters above sea level, spring is roughly from March to May, with about 60 days; summer: from late May to early September, there are about 110 days; autumn from early September to early November, there are more than 50 days; Winter: From the beginning of November to the middle of March, there are about 140 days. It has the characteristics of long winter, short summer, and four distinct seasons. Summer is gradually shortened in areas above 500 meters above sea level, and winter is correspondingly extended. There is no summer in the area above 1200 meters above sea level; the two seasons are spring and autumn, and half are in winter. This statistic reflects the climatic characteristics of the alpine region. Because of the good mountains and rich primitive vegetation in the Songshan area, there are many rivers, and the river density is  $0.32\text{ km}^2$ . In the large river valleys and piedmont plains, groundwater resources are abundant.

The Songshan area is densely covered with rivers, most of which develop between parallel mountain ranges, with numerous tributaries uniformly injected and distributed asymmetrically. The rivers in the alpine area belong to the Yellow River system and

the Huaihe River system. The main rivers belonging to the Yellow River system include the Yihe, Luohe, Jushui, and other rivers, which belong to the Huaihe River system. The main rivers include the Yinghe, Ruhe, Suohe, Jialuhe, Shuangpohe, etc. river. Due to the control of geological structure and topography, the rivers mostly flow south, north, and east. From the topographical point of view, the topography of the Songshan area is high in the west and low in the east, roughly the same as that of China. In terms of soil types, there are brown soil, cinnamon soil, fluvo-aquic soil, and Malan loess in the Songshan area. Brown soil is distributed in the Zhongshan area above 800 meters above sea level, with a mild climate and various vegetation types. Mainly broad-leaved forest and coniferous forest distribution.

The cinnamon soil is mainly distributed in the shallow hilly hills, loess hills, and valleys with an altitude of 200 to 800 meters above sea level. It is connected with brown soil on the top and fluvo-aquic soil on the bottom. The soil is mostly the fourth loess and its slope, alluvial and alluvial deposits. The vegetation is dominated by a lifetime summer green forest and Hansheng broad-leaved forest. Fluvo-aquic soil is mainly distributed in alluvial plains and low-lying depressions on both sides of rivers. Malan loess is mostly aeolian, mainly distributed in the hilly area along the Yellow River.

In Songshan, a land that has experienced a long history, there are towering mountains, low undulating mountains, ravines, rivers, numerous mountain springs, small streams, and abundant water resources. Especially in the geological movement of hundreds of millions of years, a unique geological structure, a good mountain terrace, and a riverside impact platform have been formed in the hundreds of millions of years. As a result, the land is fertile and provides a unique living base for human reproduction. The rich natural resources, unique landform types, suitable climatic conditions, and unique geographical location of Songshan Mountain have provided a suitable living environment and primary conditions for the ancient human beings and the Chinese nation since the birth of human beings and also sowed the seeds of hope for the sports culture to take root in this beautiful land.

## **2 Times environment**

Cultural phenomena in the historical period of China, Henan, and Shaolin Temple are often recorded within the scope of a certain level of administrative area. Consequently, different regions have formed their own unique cultures over their long history. The same is true for the Shaolin Cultural District. Due to the differences in geographical environment, ethnic origin, living conditions, living habits, folk customs, regional administrative orders, and historical and cultural accumulation, various forms and rich contents have been formed in the land of China, which are suitable for local production, life, and cultural activities with regional characteristics.

Dengfeng County's administrative area in the Qing Dynasty, according to "Reading History and Fangyu Minutes," is one hundred and forty miles southeast of Luoyang. It is twenty miles to the east of Yuzhou, thirty miles to Gong County in the north, and nine miles to Ruzhou in the south, and it is the ancient time Yangcheng. Yu abdicates the throne to Shun's son in Yangcheng, which is this place. "Zhaoyu Zhi" records Dengfeng County, one hundred and forty miles southeast of Luoyang, Hanyang City, Songgao two counties. Zhongyue Songshan, in the east of the county. The mountain in the center and the one with the highest peak around this area. Hence the name Songgaoshan. Dai Yanzhi's westward expedition recorded that the mountain's east peak was called Taishi, and it was ten miles north of the county. Therefore, he said, Shaoshi, twenty-five miles west of the county. Seventeen miles away. It stretches for 150 miles, Mi County at the east, Luoyang at the west, and Gong County at the north.<sup>6</sup>

### **3 Cultural environments**

As the birthplace of Chinese civilization, Songshan Mountain has the status of a "magical Mountain" in the minds of ancient Chinese emperors and people and is a place where "the sky is connected to the ground." The Chinese nation was the first to live and work here. After thousands of years or even tens of thousands of years of vicissitudes, the Chinese culture with a long history was nurtured and created. Therefore, Songshan is the most important birthplace of the Chinese nation. With an exceptional geographical location, beautiful and unique natural conditions, and a broad mind,

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<sup>6</sup> Qing Gu Yanwu wrote "Zhaoyu Zhi" "Shanghai Ancient Books Publishing House 1101.



Songshan has integrated various cultures into one and has created a wondrous and splendid highland of oriental civilization.

As one of the magnificent oriental cultures, Shaolin culture not only depends on its geographical, natural environment, historical and cultural environment but also integrates and absorbs nutrients from many social fields and is especially profoundly influenced by Taoist culture, Confucian culture, and Buddhist culture. Chinese traditional culture is an open cultural system with organic integration of Confucianism, Buddhism, and Taoism. The wisdom of Confucian life is the wisdom of virtue, ritual, and music education, through the Kung Fu of self-cultivation and practice, fully understanding one's mind, keeping reason, and eliminating desire. The wisdom of Taoism in life is the wisdom of inaction, the wisdom of carefreeness, transcending material desires, transcending the self, emphasizing freedom, praising the transcendence of life self, and affirming the harmony between things and self. The wisdom of life in Buddhism is the wisdom of liberation, the wisdom of non-attachment, which inspires people to give up external pursuits, dissolve spiritual paranoia, break free from their cages, and realize the true nature of life. The three religions have the same goal in different ways.

In the process of Chinese history and culture, they collided, infected and supplemented each other, and achieved the wisdom of ancient Chinese civilization. Confucianism and Taoism, as religious cultures born and raised in China, are deeply rooted in the hearts of the Chinese people. At the same time, Buddhism, as an imported product, has been sinicized since it was introduced to China and has been divided into many sects. Among them, Zen Buddhism is the mainstream of Sinicized Buddhism. It is the product of the two-way collision and fusion of Indian Buddhism and Chinese traditional culture. It is a cultural form with rich and profound connotations that has experienced a long historical development and accumulation. Its value orientation is through its practice and self-understanding. This is because to discover the Buddha-nature (nature) within oneself. In the process of these two cultures blending, the organic integration of Zen Buddhism and Shaolin Kung Fu can be said to be a successful model.

The ideological core of Confucianism, Taoism, Buddhism, and other schools endows Shaolin Kung Fu with rich and colorful cultural connotations.

### 3.1 The influence of Taoist culture on Shaolin

Taoism, China's native religion, has a long history, but its origin and development are all related to Songshan. From Zhou, Qin to Han Dynasty, Taoism and Fang Xianshu prevailed. Due to the particular geographical location of Songshan, many Taoist alchemists gathered here to practice Taoism and give lectures. Li Tai's "Guo Di Zhi" records: "The Yellow Emperor learned Taoism in Kongtong (Ling Ru Kongtong Mountain), and learned Taoism from Guangchengzi." This is the earliest written record about the belief in gods. It is said that Laozi once lived in seclusion on Jinhu Peak in Songshan. Guiguzi Wang Xu lived in Guigu Valley in Yangcheng (now Dengfeng Gaochengbeigou), where Sun Bin and Pang Juan studied the military tactics with him. Because the Yellow Emperor led the people in Songshan to create the most advanced culture then, he was worshipped and believed by the people and was considered a "mixture of people and gods."<sup>7</sup>

In addition, Laozi's idea of "governance by inaction and tranquility" is recognized by people, and both thoughts are integrated into one, which is called the study of Yellow-Lao. As a critical school of thought in the Warring States Period, Yellow-Lao's study exaggerated the transcendence and absoluteness of "Tao." It turned "Tao" into a synonym for infinite power, which became the primary theoretical basis for the establishment of the Taoist school later.

Songshan Mountain, like the "Magic Mountain " in ancient Taoist activities, cultivators and alchemists created many primitive health preservation techniques based on Laozi's "quiet and inaction," making Songshan Mountain an actual birthplace of ancient Qi guidance. Many famous Taoists living in seclusion in Songshan refer to the process of Qi guidance (now called Qigong) as "eating life and vomiting death." Qi Daoyin is an ancient Taoist Kung Fu originated from Lao Dan and Zhuang Zhou.

Lao Dan (Li Er) lived in seclusion in Songshan for decades. It is said that the book "Tao Te Ching" (formerly known as "Taiqing Jiuding Zhenjing") was written when he lived in seclusion on the Jinhu Peak of Songshan Mountain. The sixteenth chapter of Lao Tzu's "Tao Te Ching" says: "To achieve the extreme of emptiness, keep

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<sup>7</sup> Li Zhenliang, Jiao Hongbo, History of Shaolin Wushu [M], Henan People's Publishing House, 2019.8.

quiet and earnestness." This is Lao Tzu's practical method of nourishing Qi and restraining spirit. Empty is the emptiness of the mind, and there is no greed for fame and fortune and the thought of manufactured ideas, which is empty; tranquility is the tranquility of body and mind, and the body does not drive the body to act because of greed, in order to achieve the goal is tranquility. Therefore, void and extreme, still and steadfast, can achieve the purpose of self-cultivation, nourishing qi, concentrating on energy, strong qi, and a healthy body. Lao Tzu's propositions of "holding one's soul and one's spirit, focusing on vigor and softness" and "achieving emptiness, keeping quiet and earnestness" outline the philosophical realm of "every virtue is inseparable, returning to an infant." Taoism later regarded these ideas as the basic theory of nourishing qi.

Zhuangzi further introduced these theories into practice. He said: "Bragging about breathing, spit out the old and reap the new, the bear passes through the bird and stretches out, it is just for longevity." The technique of inducing qi is the "bragging about the breath, spit out the old and reap the new" mentioned here is the technique of inducing qi. He described the movements of qi: climbing a tree upright like a bear and straightening his legs and feet like a Kung Fu when flying. Zhuangzi's famous words and expression of the practical experience of nourishing qi in the way of health preservation were regarded as the fundamental theory by Shaolin martial arts practitioners to improve their skills and combine training with cultivation. "Practice" is the exercise of the body, and "nurture" is the cultivation of the inner mind. Cultivating inside and outside, combining rigidity and softness, can become everyone. A boxing proverb in Shaolin boxing says, "practice the muscles and bones outside, and train the breath inside."

The formation of Lao (zi) and Zhuang (zi) health preservation theory was combined with the theory of yin and yang and later became the basic theory of Shaolin martial arts internal training. What Zhuangzi revealed was the use of static braking, the use of softness to overcome rigidity, and the skillful and clumsy, etc., which were later generally absorbed by Shaolin boxing and other boxing styles and regarded as the superior martial arts theory. The Daoist movement of Taoism is the prototype of the combination of qi and martial arts.

Both internal and external cultivation and the unity of body and spirit are the essential characteristics of Shaolin Kung Fu. During the development of Shaolin martial arts, martial artists have fully tapped the human body's potential through continuous and systematic training of Qi to achieve the goal of "leading the Qi with the mind and urging the force with the Qi."

In addition, the Songshan area, where the Shaolin Temple is located, has harsh natural conditions, hot in summer, cold in winter, and continuous disasters, Perseverance, courage and agile character, strong Perseverance and patience, happiness to know destiny, rigorous behavior, not aggressive, follow the rules, very traditional, but not conservative. Therefore, after the collision and fusion of Chinese and Chinese Taoist cultures, the descendants of Indian Buddhism, Songshan quickly became a famous place for meditation and Taoism in the country. The tremendous historical region and cultural environment have created favorable conditions for the development of Shaolin martial arts.

### 3.2 The influence of Confucian culture on Shaolin

As the mainstream of Chinese traditional culture, cowardly culture is based on the theory of Confucius and Mencius. The theory of Confucius and Mencius takes "benevolence" as the core of thought. Confucius said: "Benevolence" is the foundation of all moral concepts, and the meaning of "benevolence" refers to all good morals. Confucius combined "benevolence" with filial piety and strengthened the country and the people. He proposed his political propositions in response to the Spring and Autumn period's domineering society. He hoped that the rulers would implement "benevolent governance." Confucius took "benevolence" as the basis of his academic thoughts all his life, explored the value of life, and regarded how to be a perfect person as his ideal pursuit from beginning to end. He advocated etiquette, emphasized human relations, and regarded "benevolence, righteousness, propriety, wisdom and trust" as the norm of moral behavior. The core of "benevolence" is to love others. He hopes people should do things with the heart of love and treat themselves and others well. "Righteousness" means that thoughts and behaviors must meet specific standards, so Confucius took "righteousness" as the foundation of his life. Mencius put forward that "righteousness" is the right way for people and advocated "giving up one's life for righteousness," which

shows that he regarded "righteousness" as something more important than life. "Propriety" refers to various etiquettes, systems, and norms constrain people's behavior. "Wisdom" refers to ability and wisdom. Confucius regarded "wisdom" as a kind of ability to distinguish talents, combined wisdom, courtesy, and faith as the "four virtues" and called "wisdom, benevolence, courage, and faith" "the virtue of the world." "Wisdom" means wisdom and intelligence; "benevolence" means moral standards; "Courage" means being brave and not afraid; "trust" means being honest and not deceiving and trustworthy.

Although the rise of Confucianism in Songshan was later than that of Taoism, Confucianism has been circulating in the Songshan area since Confucius created Confucianism, and the Han Dynasty "rejected a hundred schools of thought and supported Confucianism only." According to the relevant historical data, Confucius once learned from Laozi (Li Er), who lived in the Songshan area and discussed knowledge with Laozi. It can be seen that Confucius spread Confucianism to Songshan when he was alive. According to legend, Zi Zhang, a student of Confucius, was born in Yangcheng (Dengfeng). During the Qin Dynasty, Kong Kun (264 BC-208 BC), the grandson of Confucius' eighth generation, once gave lectures in Songshan, and he had more than 100 disciples. After the Han Dynasty, Confucianism, as the official ruling concept, achieved exclusive status in Chinese culture. As the backbone of Chinese culture, it has always influenced Chinese people's thinking, behavior, and methods.

Some people say Buddhism is the philosophy of coming into society, and Confucianism is the philosophy of being born. Nevertheless, from the perspective of the development process of Shaolin Zen and Shaolin Kung Fu, they are integrated. Shaolin Zen has enriched and developed its Zen thought and practice concept by integrating Confucian culture. Shaolin abbots in the past dynasties were Confucian primarily scholars. Their extensive knowledge and open ideas had a massive impact on the development of Shaolin martial arts. This can be proved by the secularization of Zen thought and the generation of Shaolin martial arts precepts. In its development, precepts were formulated many times to restrain monks. "Shaolin Precepts" all take the Confucian "benevolence" thought as the core and run through the articles. Taking the "Ten Precepts" formulated by monk Jueyuan during the Jin and Yuan Dynasties as an example, all the clauses embody the word "benevolence."

Those who learn this skill (Shaolin martial arts) can only defend themselves and must not be aggressive; they must respect the seniors, love the youth, and not bully the weak. He demanded that the more effective the martial arts skills you have, the more modest you should be to others, the more tolerant you should be when encountering conflicts, and you must not fight with others to make useless disputes. Even if the other one is deliberately provocative, you should try your best to be patient, avoid doing it, and do it as a last resort, only lightly punished, not to hurt people with heavy methods, and not kill people severely.

The "Ten Precepts" was formulated for the Shaolin monks who converted to Buddhism then. However, it repeatedly reminded the Shaolin monks to pay attention to the cultivation of martial arts, treat people with the heart of benevolent people and love others, and be careful not to hurt people's lives because of temporary itchiness and laxity. For hundreds of years, all Shaolin disciples have followed it, showing Confucianism's influence on Shaolin martial arts.

In ancient China, Confucianism was the dominant ideology of society. At the same time, the mainstream society formed by the Confucian group emphasized the standard of officials. Therefore, its political status and social status are too high, whether it was a foreign Buddhist or a native religion, a monk or a martial artist. If Shaolin martial arts is like many other martial arts schools, if it has been only spread among the lower classes, it may only be unknown for a long time, and it will not leave any written records, and it will not have the fame it later did, and it will not have the "temple." The reputation of "temple is famous for Kung Fu " and "Kung Fu use the name of the temple." However, "executive fighting to protect the community and grain" is the highest responsibility of the scholars, and "cultivation, order, governance, and peace" are the highest ideals of the scholars, monks, and martial arts are good. Once you get in touch with it, it is another matter of admiration.

In the Tang Dynasty, Shaolin monks helped Tang destroy Zheng, and the "Shaolin Temple" issued by the Tang Dynasty to Shaolin Temple said: "If you talk about Shaolin's achievements, it is not different from the military prison." It means that Shaolin monks helped Tang destroy Zheng in the crusade against Wang Shichong, as great as Tang General's contribution to defeating Dou Jiande at Hulao Pass in Xingyang. Gu Yanwu, a great Confucian in the Ming and Qing Dynasties, commented

on the time when monk soldiers resisted the Japanese in the "Rizhilu" Volume 29 (Shaolin Monks and Soldiers): "Oh! If you can carry out battles to express the battlefield, you cannot be outside your disciples. "It fully illustrates this point. Shaolin monks and soldiers fought in the Ming Dynasty, especially in the Anti-Japanese War, and repeatedly made extraordinary achievements, which won great honors for Shaolin Temple and Shaolin monks and soldiers, or Lin Kung Fu. This is a great honor in the development history of Shaolin Kung Fu. The significant highlight is the real opportunity for the development and promotion of Shaolin Kung Fu, which fully reflects the significant influence of Confucianism on Shaolin Kung Fu.

### 3.3 The influence of Buddhist culture on Shaolin

As a foreign religion, Buddhism spread to China during the Han Dynasty. It interacted with Chinese traditional culture and finally formed a Chinese Buddhist sect-Zen. Zen's simple and easy practice method makes traditional Buddhism eliminate cumbersome and profound theories and harsh practice precepts and quickly adapts to Chinese society. Base. The secularization of Zen should be the cultural reason for Shaolin martial arts. Zen accepted martial arts with the spirit of tolerance and openness and made monastery martial arts integrate folk martial arts and military martial arts, and created Shaolin martial arts based on bringing together hundreds of schools. Confucianism cultivated the thought of managing one's own family and country and made Shaolin monks transcend the isolated practice life, serve the country bravely, and become famous in history. It can be said that the development process of Shaolin Kung Fu is a process of fusion and publicity of traditional Chinese cultural elements and foreign religious and cultural elements. Wu is based on the soul of Zen, Zen is based on martial arts, and the combination of Zen and boxing, the cultural phenomenon on the surface of the Shaolin Temple, and the deep cultural spirit that has created the Shaolin Temple are bound to become famous because of Wu. Many martial arts phenomena in the history of Shaolin martial arts will inevitably occur.

After Buddhism was introduced into China during the Eastern Han Dynasty, some changes had to be made under the influence of China's social politics, economy, culture, and various ideas to develop the Middle Earth better. In the Southern and Northern Dynasties period, Mahayana Buddhism, which represented the emerging

power of Buddhism, slowly rose, opening the prelude for Mahayana Buddhism to replace Theravada Buddhism. At the same time, the birth of Zen Buddhism also laid the foundation for the development of Shaolin martial arts.

During the Northern Wei Dynasty, monks from Tianzhu continued to preach in China, and the founder of Shaolin Temple, Ba Chong (also known as Buddha), was one of them. The sect he spread at Shaolin Temple was Hinayana Zen.

In the third year of Xiaochang (527) in the Northern Wei Dynasty, Bodhidharma, an eminent monk from the Tianzhu Kingdom, went to the Shaolin Temple in Songshan to promote Mahayana Zen, so Bodhidharma became the first ancestor of Chinese Zen. In the Tang Dynasty, Huineng, the founder of the Southern School of Zen Buddhism, began to conceive the theory of Zen Buddhism, which was conceived from Bodhidharma, in the process of spreading the Dharma Jinghuike, Sengcan, Daoxin, and Hongren. After systematically sorting out, summarizing, and developing, he established the theory of "Shining Enlightenment," which laid the foundation for the Sinicization of Buddhism.

Since the mid-Tang Dynasty, the "Shanwu" school of Zen created by Huineng developed rapidly and gradually became the largest school of Buddhism. In the case of other sects declining and disappearing one after another, there is a situation where Zen is only prosperous. Most of the monasteries in the Central Plains were occupied by Zen, and most of the masters were renamed Zen masters.

Zen advocates meditation to cultivate one's body, stabilize and cultivate one's nature, and advocate "sudden enlightenment to become a Buddha." In Zen's view, "seeing one's nature and becoming a Buddha" is about "sudden realization" without long-term self-cultivation and too many precepts. A minor incident in daily life may also be the key to understanding the great wisdom of life. Even monks' daily transportation of water and firewood may be the way to enlightenment.

Of course, martial arts is also included, and it should also be an excellent way to gain insight into the vast world and fully realize the true meaning of Buddhism. According to historical records, the formation of Shaolin monks' martial arts practice can be traced back at least to the end of the Sui Dynasty. At that time, Shaolin monks received an imperial edict for assisting Li Shimin, the king of Qin, in the crusade against Wang Shichong. Since then, he practiced boxing and martial arts, which became the



temple tradition, and gradually became a martial arts family. After being honed and perfected by generations of warrior monks, Shaolin Kung Fu was regarded as the world leader and became an essential part of Chinese Buddhist and traditional Chinese culture.

Influenced by the thoughts of Zen Buddhism, in order to pursue the state of ecstasy, the Shaolin monks in all dynasties introduced the Zen practice method of "human concentration" into Shaolin martial arts. In the book "The Secrets of Shaolin Boxing," the master of Ru Zun Wo Zhai said: "With the determination of people as the merit, then the mind will be quiet and empty, free from all obstacles, without obstacles, there will be no fear, without fear, the spirit will be clear, and the spirit will be full of qi, when the qi is sufficient, there will be permanent changes, random and clever, and then you will understand the law without being restricted by the law, sink your heart without moving your qi, and then you will be able to achieve great success. Sitting firmly on the futon, not moving, waiting for it, taking advantage of the void to enter, like manipulating the left ticket, this is at the juncture of life and death. It has already been explored, so facing the enemy and winning without fear shows that Zen is the merit. Boxing theory can be described as the essence of martial arts.

All kinds of Shaolin martial arts focus on the method of resting and recuperating. For example, "Shaolin Bagua Wuxinggong" exercises different exercises according to different seasons, etc., which is a unique understanding of the natural environment of heaven and earth. Shaolin martial arts even triggers the concept of "emptiness" and "circle" from the Taoist thought of "harmony between man and nature," that this is the best way and realm of martial arts. The circle is flexible and changeable, the empty is light and unobstructed, the circle and the empty are lively and accessible, and the cycle is endless.

Based on the above understanding, many excellent boxing routines of Shaolin Kung Fu are based on meditation. If you cannot mentally calm down from the beginning to the end when practicing boxing so that you can concentrate on every movement, you will not be able to understand the three flavors of boxing deeply. Therefore, a person who is well versed in the movement and stillness of boxing is also a person who is introspective and determined, and long-term practice will make him pure. However, most people who are strong in martial arts are inactive in spirit, strong in temperament, lively in body, and modest in speech, giving people a feeling of self-sufficiency and

unfathomable martial arts. This quiet habit is constantly changing along with the practitioner's lifetime of cultivation. Cultivation will enable him to gradually understand the true meaning of boxing, be good at distinguishing the true from the false, make clear the rules and get out of the way, and allow him to put aside many other things that make him deviate from the primary goal. Sincere, pure, and single-mindedly cultivate their own "body and mind" to truly understand their human nature and reach the peak of Zen.

Shaolin Kung Fu was originally a fitness method used by monks for self-protection, which is opposite to the value orientation of Zen Buddhism. However, these two cultures with different value orientations have a common point that can connect the two sides—the so-called health care. Sitting in meditation for too long will lead to poor blood flow and weaken the body. This requires physical activities such as martial arts to improve physical conditions. It is a form of recuperation to relieve and restore body fatigue, so in the unique environment of Shaolin Temple, two different cultures collided, and there was a heterogeneous blending phenomenon. Shaolin Kung Fu has organically integrated and absorbed some Zen theories, theories, and study methods in the long-term historical development process, making it the content of Shaolin Kung Fu itself. Even these Zen theories and practical methods are directly combined with Shaolin Kung Fu culture, forming a new technical system, which significantly promoted the development of Shaolin Kung Fu.

At the same time, Shaolin Kung Fu has also played a role in promoting the development of Zen Buddhism. The meditation practice of countless eminent monks and great virtues has proved that life requires both exercise and rest, both of which are indispensable. Practicing Shaolin martial arts has mobilized the great internal motivation of the body. After a set of Kung Fu exercises, one will feel tired physically, but through meditation, one can relieve fatigue and improve one's emotions. The combination of exercise and rest can mobilize the body's self-regulation and immunity to the greatest extent. Therefore, after Shaolin monks practice a set of boxing, it is natural to practice Zen as a means of adjustment after practicing boxing. Over time, Zen meditation has become a compulsory course for Shaolin monks, enriching martial arts skills to a great extent. The mutual confirmation of the training theory and practice

has played a role in promoting the development of Zen cultural theory and expanding service projects with believers.

To sum up, due to the heavy and powerful devouring power of Chinese culture and Confucianism and Confucianism, to survive and develop, Buddhism had to transform itself into Sinicization, even secularization, Confucianization, and a patriarchal nation, so those religious laws were transformed. Relatively loose and no longer opposed to the Chinese people's secular ideology, it is an essential internal factor for the Shaolin Temple to produce martial arts and Shaolin Temple Kung Fu Murals. At the same time, Zen replaced "gradual enlightenment" with "sudden enlightenment," which significantly increased the possibility of Shaolin Temple's tolerance of martial arts. Therefore, if no China seized Zen exists, there will be no Shaolin martial arts.

#### **Part IV Shaolin Temple Site Selection**

##### **1 The introduction of the place**

Shaolin Temple is located at the southern foot of Songshan Mountain in Zhongyue, 13 kilometers northwest of Dengfeng City, Zhengzhou City, Henan Province, across the mountain from the ancient capital Luoyang. Shaolin Temple is backed by Wuru Peak, surrounded by mountains and connected with peaks and peaks, forming a natural barrier for Shaolin Temple. The east of Songshan Mountain is Taishi Mountain, and the west is Shaoshi Mountain. Each has thirty-six peaks. The peaks and peaks are famous. The temple is located in the dense forest at the foot of Shaoshi Mountain.

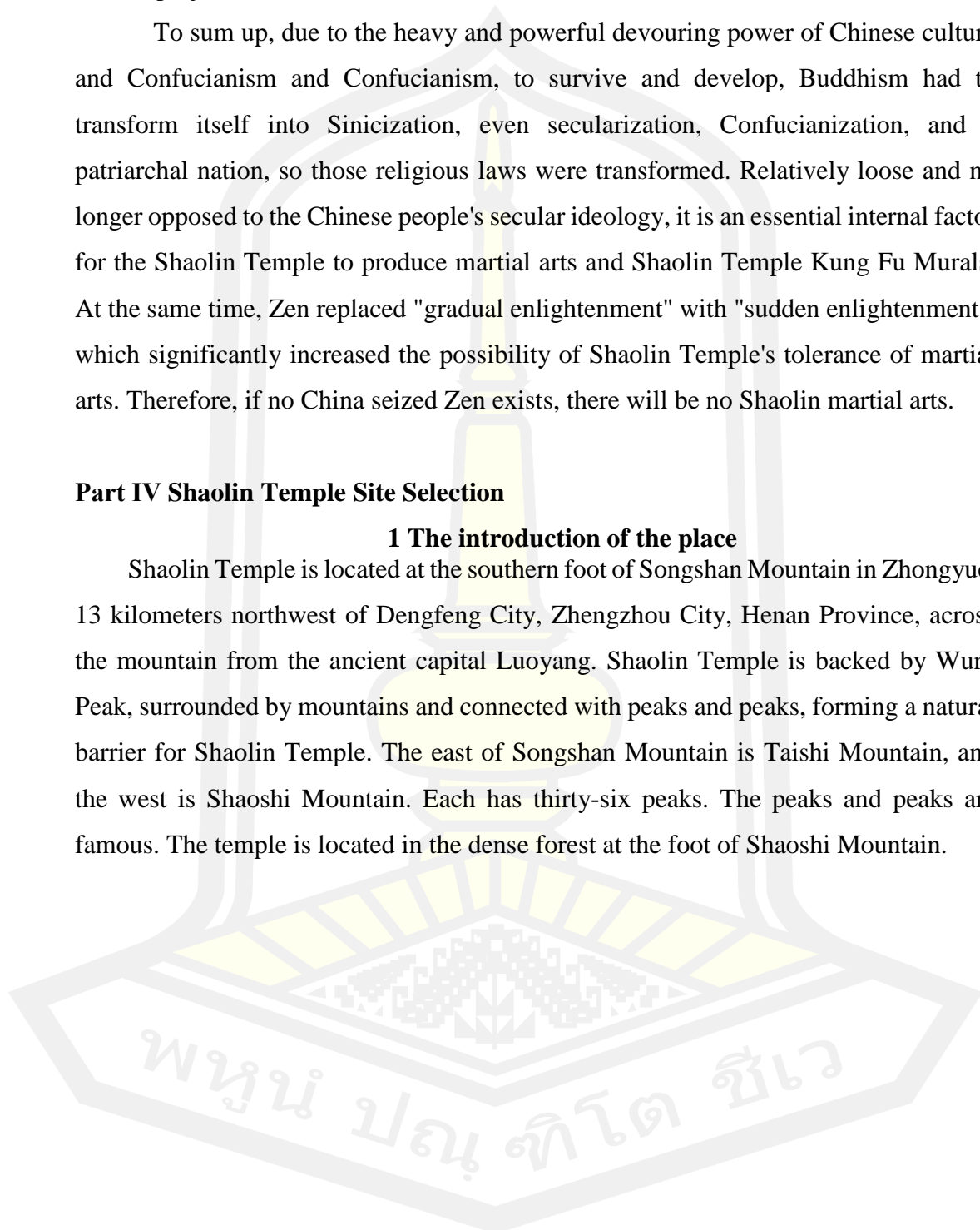




Figure 14: Location map of Shaolin Temple

Source: Taken by Xiaotao Guo, 2022

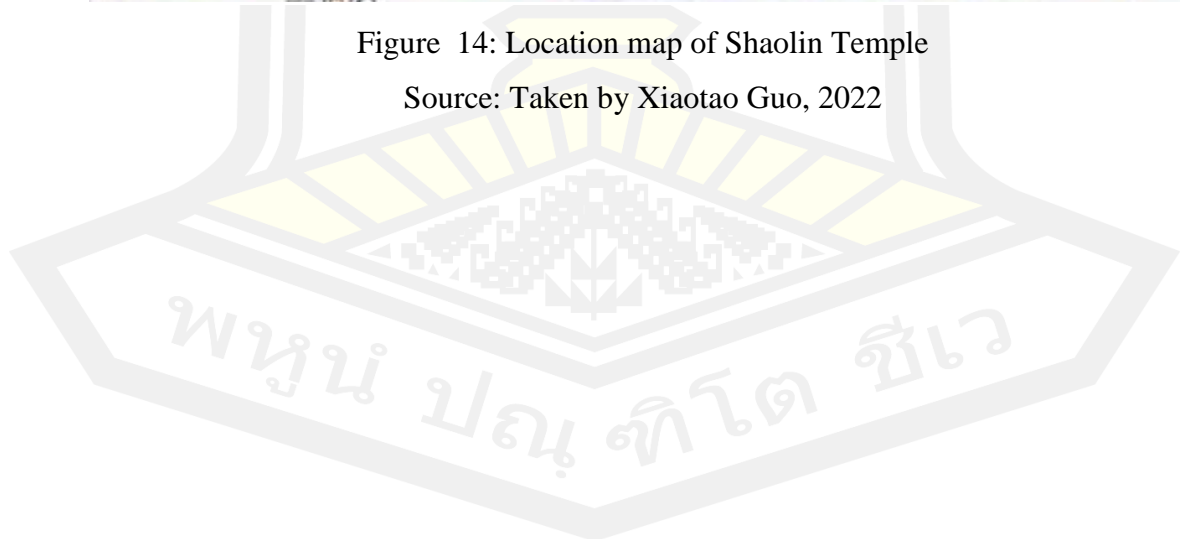




Figure 15: Panorama of Shaolin Temple  
Source: Photographed by Xiaotao Guo, 2022

The total area of Songshan is about 450 square kilometers. It consists of Taishi Mountain and Shaoshi Mountain, with 72 peaks. The lowest altitude is 350 meters, and the highest is 1512 meters. The prominent peak, Junji Peak, is located in Taishi Mountain, with a height of 1491.7 meters; the highest peak, Liantian Peak, is located in Shaoshi Mountain, with a height of 1512 meters. Songshan Mountain overlooks the Yellow River and Luoshui in the north, Yingshui and Jishan in the south, Zhengbian in the east, and Luoyang, the ancient capital of the thirteen dynasties in the west. It is an important barrier to the east of the ancient capital Luoyang. The birthplace of Zen Buddhism and the holy land of Taoism, the source of Kung Fu. Songshan was visited by more than 30 emperors and more than 150 famous literati.

During the Southern and Northern Dynasties, the Tianzhu monk Bada came to China and was good at Zen, and was well received by Emperor Xiaowen of the Northern Wei Dynasty. In the nineteenth year of Taihe (495) of the Northern Wei Dynasty, Tuoba Hong, Emperor Xiaowen, ordered it to be built at the northern foot of the Shaoshi Mountain in Songshan, which is opposite the capital Luoyang, for the Indian monk Baduo who came to teach Theravada Buddhism. Why did Emperor Xiaowen build the Shaolin Temple here instead of in other places? This also stems from people's worship

of nature. Nature worship is the primary stage of primitive religious belief, and it stems from the attachment of people in primitive society to nature. Due to the low productivity and harsh living environment, primitive people have little ability to transform nature. They instinctively adapt to nature, and while enjoying the gifts and alms of nature, they can survive and continue their offspring while being prepared to deal with wind, frost, rain, snow, earthquakes, and floods at any time. And other natural disasters. Faced with such a majestic, profound and unpredictable nature, they cannot understand it and have an ambivalence that is both dependent and awe-inspiring. There is an illusion in their minds that the natural world has omnipotence and sacredness beyond the reach of human beings, and this illusion, in turn, controls people's ideology. The human brain has processed this mysterious natural force to produce the concept of animism, and it is this concept that has contributed to the worship of nature by primitive humans.

In nature worship, the sky (Tian) is the greatest, the mountains are upright, and the height of the mountain is of great significance. Tianmu Mountain, Tiantai Mountain, Tianzhu Mountain, Tianzhu Mountain, Tianzi Mountain, Tianping Mountain, Kunlun Tongzuo is pure or muddy, and the ancient meaning is heaven. The Mongolian people worshiped Tengger Mountain. The meaning of the mountain's name is the meaning of "sky," In addition, many mountain-type scenic spots have a line of sky, which has the connotation of primitive worship. According to scholars, the worship of gods in the Zhou Dynasty was the worship of Songshan Mountain in these lofty mountains.

Mountains always accompany human civilization. Mountains provide human beings with good living conditions. Mountains and forests are gifts from nature to human beings. When you are hungry, you eat wild fruits, and when you are thirsty, you drink mountain springs, prey in the mountains, and fish in streams. Endowed primitive humans with food security, and more importantly, caves sheltered them, preserved their fire and food, and protected them from predators. It is precise because the mountains and forests have such a close relationship with the life of primitive human beings that human beings are very dependent on the mountains and forests. With such a close relationship, human beings are very dependent on the mountains and forests, but they cannot explain natural phenomena such as mountain torrents, forest fires, and earthquakes. There are superhuman masters in the mountains, such as mountain gods, mountain ghosts, etc., who rule the mountains and forests and determine the fate of

human beings. Facing the ever-changing natural phenomena and natural objects, they have prayed and gradually formed the mountain worship idea.

The earliest mountain worship of humans came from the dependence on the living environment of the mountains. Once the human civilization with significant influence was produced in the mountains, primitive mountain worship would naturally be transformed into sacred mountain worship. Looking at the history of the development of Chinese civilization, Songshan was the first to complete the transition from primary mountain worship to cultural sacred mountain worship, establishing its sacred status in national psychology.

Songshan, belonging to the Funiu Mountains, is adjacent to Zhengzhou, the capital of Henan Province, to the east, Luoyang, the ancient capital, to the west, the Yellow River to the north, and Yingshui to the south. The surrounding mountains spanned cities and counties such as Xinmi, Dengfeng, Ruzhou, Gongyi, Yanshi, Yichuan, etc. At that time, Luoyang, the capital city, was surrounded by mountains, and the highest mountain was Mount Song as the Zhongyue among the Five Sacred Mountains, Songshan Mountain has been regarded as the place "in the middle of heaven and earth" since ancient times, thus becoming the center of human activities. Ancient human beings have always had a heart of worship and reverence for nature, and the same is true for Songshan "in the middle of heaven and earth."

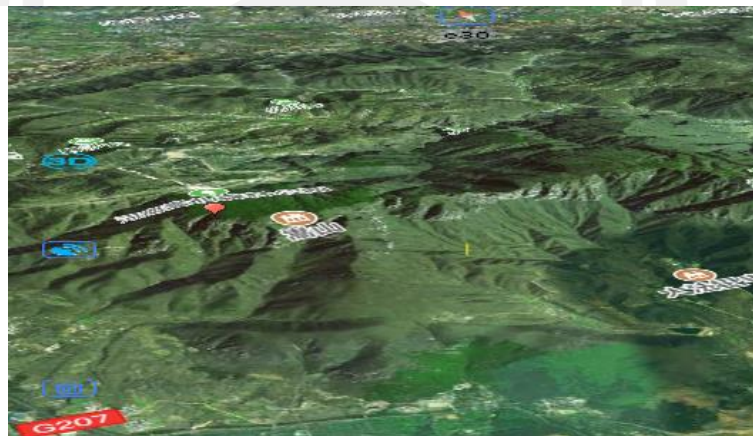


Figure 16: Panorama of Songshan

Source: Made by Xiaotao Guo, 2022

2 Beautiful natural scenery

Songshan Mountain is composed of two parts: Taishi and Shaoshi, with beautiful scenery, towering ancient trees, one peak, one stone, one stream, and one water, the sound of fog and water, and the eagle strikes and Chan singing, all of which leave a good impression on people, making people intoxicated and obsessed, and linger. The mountains are not beautiful without water. Songshan, in addition to the incredible mountain love, there are also elegant scenery, lush canyons, and cliffs in these countless canyons and cliffs hide gurgling springs or gather thousands of feet to fly. The waterfall has become an integral part of the Songshan landscape. Jiulongtan is located in a beautiful canyon east of Chunzhen Peak at the foot of Taishi Mountain. The waterfall falls from a high cliff of tens of meters and rushes out of a pool. The pool water washes down the cliff and becomes a pool again. At the bottom, a magnificent pool of pools and waterfalls is formed, with nine pools. According to legend, this place is the hidden place of the Nine Dragons, commonly known as the Nine Dragon Pool. Due to the interconnection between the pools, it has the reputation of "Longtan Guanzhu." People are grateful for the drought and rainfall in Kowloon, so they built the "Kowloon Notre Dame Temple" on the top of the ditch. Because it sits in the south and faces the north, it needs to pay homage to the south, so this canyon is called "Diaopao Valley," also known as "Daopao Valley."

There are also many famous stones scattered in Songshan, including the fossil of the mother, the three princes, the stone monk welcoming guests, the stalagmites in the forest, the immortals collecting herbs, the cliffs of the stone pool, the jade girl pounding the silk, the stone cow lying on the mountain, the tiger roaring in the cloud peak, and the stone monkey. Viewing the sky, Yanhuang fossils, goshawks wanting to fly, Bodhidharma crossing the river, etc., are endowed with legends by people either because of their widely circulated allusions or because of their vivid images."

Because of its unique geographical location and excellent environmental conditions in ancient times, Songshan has become the birthplace of Chinese civilization and the birthplace of Central Plains culture. However, the beautiful natural scenery of Songshan Mountain is not the fundamental reason for its reputation. People often say, "Dongyuexiong, Xiyuexian, Nanyuexiu, Beiyueqi, Zhongyueao." The natural scenery of the four mountains in the east, west, north, and south gives people a deep impression that only Zhongyue is known for its "Auspiciousness," and "Songshan World



Auspiciousness" is mainly manifested in natural features, geology, scenic spots, and other aspects.



Figure 17: Songshan natural scenery map  
Source: Photographed by Xiaotao Guo, 2022

### 3 The prosperous cultural environment

The location of the Shaolin Temple is not only influenced by people's inner nature worship and awe but also by the culture at that time. Songshan is the source of Confucianism, Buddhism, and Taoism, which has played a significant role in the formation and spread of the three religions. Therefore, the establishment of the Shaolin Temple has laid a solid cultural foundation.

Songshan is a famous Buddhist Mountain with rich and splendid Buddhist culture. Fawang Temple, founded in the Eastern Han Dynasty, is one of the earliest Buddhist temples in China. It is only three years later than the White Horse Temple in Luoyang and four hundred and twenty years earlier than the Shaolin Temple. According to the records of "Shuo Song," the White Horse Temple was originally a place to entertain guests from the four barbarians. Therefore, it can be said that Wang Temple was the beginning of establishing Chinese Buddhist temples.



Figure 18: Pictures of Fawang Temple  
Source: Photographed by Xiaotao Guo, 2022



Figure 19: Pictures of Fawang Temple  
Source: Photographed by Xiaotao Guo, 2022

Songshan is also a famous Taoist Mountain. Zhongyue Temple was built in Qin Dynasty and was formerly known as Taishi Temple. Zhongyue Temple is one of the holy places of Taoism. It is known as the "Sixth Smallest Cave of Taoism." Eleven buildings on the central axis have a total length of 1.3 li and an area of more than 100,000 square meters—ancient buildings. The Temple of the Four Mountains in Zhongyue Temple is unique among the Five Mountains, permeating the religious concept of "the coexistence of the Five Mountains and the completeness of the five elements."



Figure 20: Zhongyue Temple

Source: Photographed by Xiaotao Guo, 2022

Songshan is a place with significant influence on Confucian culture, which is relatively rare among famous mountains in China. Songyang Academy, located at the southern foot of Songshan Mountain, was built in the eighth year of Taihe (484) of the Northern Wei Dynasty. The original name was Songyang Temple, which was a Buddhist temple. At the same time, Duke Zhou, Xu You, Chao Fu, and Boyi, related to the Guanxingtai Scenic Area, lived in seclusion in Kei Mountain. Although they lived long before the birth of Confucianism, they were all sages revered by Confucianism. Therefore, the records and legends about them are part of Confucian culture. Therefore,

in terms of cultural connotation, Confucian culture in Songshan is enough to stand on the same footing as Buddhism and Taoism.



Figure 21: Songyang Academy

Source: Photographed by Xiaotao Guo, 2022

#### 4 Architectural cultural factors

The Songshan historical building complex is based on the basic concept of "in the sky and the earth." Temples, towers, platforms, ques, academies, etc., embody the architectural achievements of China's Han, Wei, Tang, Song, Jin, Yuan, Ming, and Qing dynasties, which are the essence of China's two thousand years of technology, etiquette, religion, education culture. Its long history and diverse types are the concentrated expressions of the creativity of human genius, and it is also a classic work in the history of world architecture. The Han Sanque is the traceable root of the physical objects of Chinese mountain sacrificial buildings, and the Songyue Temple Pagoda is a Chinese masterpiece. The earliest example of a Buddhist pagoda, the Star Observatory,

is a pioneer work in the history of world astronomy. Songshan has carried the Central Plains civilization for thousands of years with its Boao mind. These unparalleled human landscapes demonstrate the brilliant Chinese culture and achievements Zhongyue Songshan has painted a firm stroke in the history of ancient Chinese civilization. This mentality makes people respect the mountain as a cultural holy mountain. Political, religious, technological, educational, and other activities have been carried out with Songshan as the center for a long time. Then it became one of the most densely distributed areas in ancient China.

#### 5 Political factors

Because of its ecological environment suitable for human survival and reproduction and its sacred geographical location "in the middle of heaven and earth," Songshan has been a holy place for emperors of all dynasties since ancient times. Sima Qian's "Historical Records Fengchan Book" says: "In the past three generations lived between Heluo." The capitals of the Xia, Shang and Zhou dynasties were concentrated around the Songshan Mountain. The main reason is that it is close to Songshan Mountain.

During Emperor Xiaowen, the society was turbulent, wars were constant, the high-level society was in strife, and the ordinary people lived in the fiery hot water. This social background provided an excellent mass foundation for the development of Buddhism. The former requires additional tools, the latter requires spiritual support, and the development of Buddhism in various places has become inevitable. At that time, Emperor Xiaowen moved the capital to Luoyang, and Songshan was close to the capital and had the cultural foundation for spreading Taoism and Buddhism. Emperor Xiaowen, proficient in Confucianism, not only believed in Buddhism personally but also formulated relevant policies due to his unique status, promoting Buddhism's spread. Emperor Xiaowen worshipped Buddhism and built many Buddhist temples during his period. In addition to building Buddhist temples, he also focused on recruiting eminent monks and attached importance to strict management and effective control of Buddhism. This is mainly manifested in his formulation of a series of monks with a legal effect system. Since ancient times, "the ancient Tibetan temples in the deep mountains" and "the world's famous mountain monks account for many," pointing out

that many Buddhists cultivated in such environments. At the same time, it also uses the name of the famous mountain to promote Buddhism. Therefore, it is natural for eminent monks to choose Mount Tai as the place to preach the Dharma.

The incumbent's emphasis on Buddhism and monasteries has also become the main driving factor for the construction of the Shaolin Temple. In 495 AD, Emperor Xiaowen of the Northern Wei Dynasty settled the Tianzhu monk Bada and ordered Shaoshi Mountain to build a temple for Buddha to provide food and clothing because it is located in the dense forest at the foot of Shaoshi Mountain. Among them, it is named Shaolin Temple.

#### 6 Influenced by Yin Yang and Five Elements Theory

Since the Han Dynasty, the technique of Yin-Yang and Five Elements and the study of taboos have prevailed, and Feng Shui has begun to play a role in the selection of Buddhist temple sites as early as the rise of Buddhism in India. Fengshui takes the Longmai as the first key, and the Longmai refers to the benign ecological environment in the natural system of yin and yang. Fengshui treasures generally have large mountains in the north, surrounded by branches on both sides, winding and slow rivers flowing on the left and right, and large rivers or lakes in front. In addition, there are hills and hills between the left and proper ear hills and the lake. Such a place surrounded by mountains and water can be regarded as a feng shui treasure. Each place has its unique topography, which affects the natural vitality.

The architecture itself has no meaning and has clear meaning only if given a particular ideology. For example, Feng Shui is under construction. Pre-architectural applications give its religious character a better meaning. In Buddhist architecture, especially Chinese-style Buddhist architecture, the spirit overwhelms the material. Without the title of the concept of Buddhism, the building is just a "villa" built on the mountain, and the scale of the building determines that its palace-style building belongs to a specific class. Because of this, there is a Buddha in the main hall, admired by everyone from the royal family down to the familiar people. Since then, this building has been built as a monastery for the authentic residence of the Buddha's Arhat, and then it has the meaning of Buddhist architecture.

Mount Tai in the east, Mount Heng in the south, Mount Hua in the west, Mount Heng in the north, and Mount Song in the middle of the five mountains. One can imagine its nobility. The leading dragon veins of the eight hundred-mile Funiu Mountains cross into Luoyang, Henan, and are in Longmen. After crossing the Yiluo River, the dragon body winds and undulates and travels eastward to the territory of Dengfeng, forming a unique giant gate star, Venus, etc., and the star dragon rises into the clouds to form a mighty Taishi mountain. Tall and handsome, known as Songshan in history, it ranks among the mountains in the middle of China with its steepness and mystery.

From the perspective of feng shui, sitting on the north-facing south, the place facing the sun, where the sun rises, the Shaoshi River at the foot, backed by the Songshan Mountain, the Taishi Mountain on the left, the rest of the Songshan Mountain on the right, the Shaoshi Mountain in the south, and the Anshan Mountain refers to the 800-mile volt Cow Mountains. The Shaolin site is located at the foot of Shaoshi Mountain and Taishi Mountain, lying on the cow land, surrounded by mountains on three sides, the northwest is the exit, the mountain springs are continuous, the southeast is high, the northwest is low, there are mountains but no power, water is invisible, and there are generals and talents. There are no emperors. There are no more than one, only two, and five peaks nearby. The five peaks are like breast milk, mountains, water, forests, flowers, birds, like significantly five fingers, like the lotus. Shaolin Temple is located in it.

Shaolin Temple is built beneath Taishi mountain, surrounded by five hills, just like a lotus flower. There is a stream which is called Shaoshi stream in front of the temple gate. The mountain opposite the Shaolin Temple is Shaoshi mountain, and its shape is like lying down the person in meditation. In Fengshui study, this is a place famous for eminent monks.

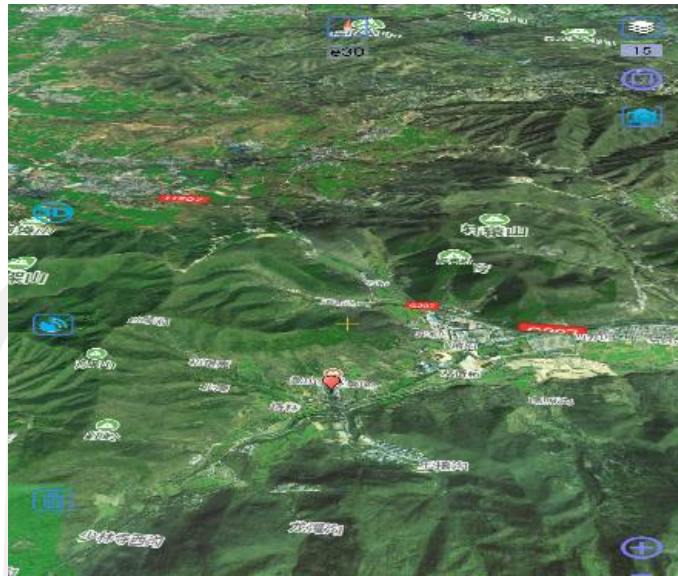


Figure 22: The map of Shaolin Temple  
Source: Photographed by Xiaotao Guo, 2022

Songshan's unique geographical location and cultural factors have become essential factors for Emperor Xiaowen of the Northern Wei Dynasty to build the Shaolin Temple here. The subsequent achievements of the Shaolin Temple have proved the correctness of the site selection. Shaolin Temple, known as "The First Temple in the World" is the ancestral home of Zen Buddhism in the Han Dynasty. It occupies an important position in the history of Chinese Buddhism and is a world-renowned Buddhist temple. It is famous worldwide because of the Shaolin Kung Fu that the Shaolin monks of all dynasties devotedly researched, created, and developed continuously.

พหุบัณฑิต ชีวะ



## Chapter 3

### Shaolin Temple Shaolin Temple Kung Fu Murals

Around the beginning of the 14th and 5th centuries, along with the development of religion, a method of painting various religious patterns appeared on the walls. The patterns drawn in this way were generally religious themes to decorate churches. Furthermore, other buildings to which the church belongs, thereby increasing the solemnity and sanctity of the building and the environment. In ancient Egypt, artists would carve various patterns on the walls and pillars as decorations, many of which were to record the life of the owner of the residence, as well as different mythological stories, which were the original wall painting art in Egypt.

The murals of Shaolin Temple in the late Qing Dynasty are the only remaining mural cultural relics of Shaolin Kung Fu in China. They are divided into Buddhist fighting, story fighting, and Kung Fu fighting. This paper selects the murals in the rooms of Guanyin Hall to interpret, mainly for the fighting on the south and north walls. Research on the murals, these two murals best show the process of Shaolin Kung Fu from underground practice to public martial arts. It was used when Linqing officials of the Qing Dynasty visited Shaolin to watch the martial arts deeds, and painted murals can convey Shaolin Kung Fu more vividly and directly. The characteristics of boxing fighting style and the variety of equipment fighting.

#### Part I History of Murals

China is an ancient country with a long history and splendid cultural heritage. It is also one of the world's historical and cultural centers where tangible and intangible cultures and traditional and modern cultures coexist. Among them, the murals can be said to be natural pictures showing ancient and modern human beings, the universe, natural images, and social life. With the passage of time and the development of society, the mural culture presents the characteristics of the blending of the times and has been widely studied and used beyond the concept of space and painting.

The origin of human mural art can be traced back to the Stone Age. Beginning with carving patterns on stones and ornaments, it gradually progressed to painting in spacious caves. This kind of performance art activity has undergone long development

and evolution along with the history of murals and has become an important way to record history and life.

Murals refer to the kinds of paintings painted on the walls or ceilings, and their types are divided into temple murals, grotto murals, palace murals, and tomb murals. Buddhist murals are paintings with Buddhist content as the theme to promote the teachings of Buddhist scriptures.

### **1 Prehistoric time**

The prehistoric rock paintings in China are mainly rock carvings, and ancient Chinese rock paintings (petroglyphs)<sup>8</sup> Sometimes the authors call the site of rock paintings to be more abundant. The fresco fragments unearthed from the site of the Niuheiang Hongshan Culture Goddess Temple in Liaoning Province are the oldest relics of colonial paintings ever discovered in China. It is painted in ochre red as a cross-linking pattern, and depicts triangular or geometric patterns in yellow and white colors between red and red. There are also carvings of the Yinshan Rocks found in the Langshan area of the western section of the Yinshan Mountains in the Inner Mongolia Autonomous Region. The pictures depict wild animals playing, hunting, dancing, tribal warfare and astronomical images on the rocks. The themes are rich, the composition is meticulous, and it is simple, clear and coherent, showing the tenacity, vividness and wit of the murals.

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<sup>8</sup> rock paintings refer to the use of Yan Yan to connect to the wall and paint it into a shape using props and various methods such as Yin angle and Yang angle. Art forms that encompass a variety of approaches, such as the use of color.



Figure 23: Yinshan rock carving

Source: Photographed by Xiaotao Guo, 2022

## 2 Pre-Qin Period

In the pre-Qin period, portraits were mainly painted, and in the Qin and Han dynasties, portrait stones<sup>9</sup> such as palaces, private residences, and tombs were formed, and image bricks were embossed with wooden molds and then fired by fire, and some are carved with patterns on the bricks. The expressions of the pictures include bas-relief, inscribed lines, and yang-engraved lines, and some have red, green, white, and other colors on them. In the Western Zhou Dynasty, only temple murals were made to describe historical events. In the Spring and Autumn Period and the Warring States Period, the murals were mostly used in the ancestral halls of the princes or the residences of the nobles. The murals contain many myths and legends, historical allusions, and natural phenomena. The murals painted in palaces and temples mainly symbolize the authority of the king.

The silk paintings that appeared in the Warring States period played a very important role in the study of prehistoric paintings. The most representative works are

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<sup>9</sup> 画像石是中国后汉代时期盛行于地下墓室、墓地祠堂、墓阙和庙阙等的砖石上绘制装饰的石头。

"Character Dragon and Phoenix" and "Character Royal Dragon." These two pictures are cultural relics unearthed from the tombs of Chu during the Warring States Period. Experts speculate that silk paintings are flags or inscriptions used for funerals. The characters should be the owners of the tomb. Their status and identity can be seen through their clothes and clothing. The composition is full of simplicity, mystery, and elegance.



Figure 24: "Character Dragon and Phoenix" Warring States Period

Source: Photographed by Xiaotao Guo, 2022

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Figure 25: Character "Royal Dragon" Warring States Period

Source: Photographed by Xiaotao Guo, 2022

### 3 Qin and Han Dynasties

During the Qin and Han Dynasties, many art forms, such as palace and temple murals, tomb murals, silk paintings, and craft decorations, were formed. In particular, many murals were painted in palaces or temples, which showed meticulous and exquisite composition, and at the same time, showed a luxurious and majestic atmosphere. The cloister walls found on the walls of the palaces of the Qin Dynasty, as the ruins of palace wall murals; although the pictures are a bit rough, the various contents presented show the gorgeous decorative scenes of the walls of the Qin Dynasty. In the palace murals of the Western Han Dynasty, murals with political and religious colors were also found, and in the temple murals of the Eastern Han Dynasty, there were murals with images of ancient emperors and queens. In the frescoes of the Qin and Han Dynasties, the sun, moon, astrology, and death figures were widely popular, from which we can see that the feudal manor economy in farming life was emphasized at that time. The murals in the Eastern Han Dynasty are generally characterized by bright strokes and outstanding colors. Among them, the mural at Wangdu No. 1 in Hebei Province is the most outstanding representative work of the Eastern Han Dynasty. The composition and image are sharp, and even the proportions

of the body are correct. Although silk paintings were popular in the Han Dynasty, there are relatively few paintings that have been passed down to the present. Among them, the silk paintings of the Western Han Dynasty excavated in the tombs were inscriptions used for funerals and exquisitely drawn scenes such as welcoming guests, worshiping gods, and fitness gymnastics. It contains the most precious historical materials of the Han Dynasty.

In the Qin and Han Dynasties, portrait stones and portrait bricks are a kind of murals with unique shapes. It is not drawn with a pen but carved with a knife, showing a unique combination of sculpture art and painting art. The murals of the Xianyang Palace in the Qin Dynasty are the earliest preserved palace murals in China.

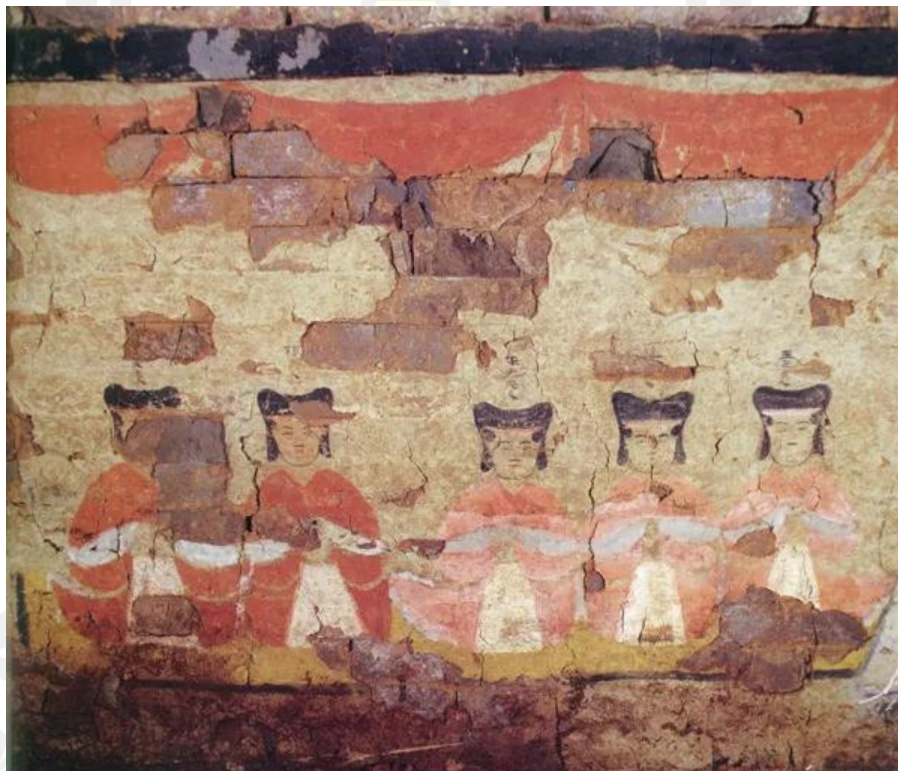


Figure 26: Xianyang Palace Murals

Source: Photographed by Xiaotao Guo, 2022

#### 4 Murals of Wei, Jin, Southern and Northern Dynasties

During the Wei, Jin, Southern and Northern Dynasties, it was a period when grotto murals were popular. Among them, the most representative Kizil Thousand Buddha Cave murals and Dunhuang murals. The content of the murals in the Kizil Thousand

Buddha Caves is about the events of the life of Sakyamuni Buddha. There are dozens of nativity pictures, each of which shows a story. Dunhuang frescoes are the most representative frescoes in the Northern Dynasties. It tells about people who believed in the reincarnation of the sea of suffering when they were in trouble in life, and believed that if they suffered pain in the present life, they could become Buddhas in the next life. The Buddhist idea is mainly the Bunsen Tan painted by people when they feel joy and joy. with causal story content. As the developed Buddhist monasteries in the Western Regions entered China, Buddhist murals began to flourish. Among them, the grotto murals in the Northern Dynasties period were typical representatives of Buddhist murals in this period, and played an important role in promoting the research on the history of this period.



Figure 27: Kizil Thousand Buddha Cave Murals

Source: Photographed by Xiaotao Guo, 2022



Figure 28: Dunhuang Murals

Source: Photographed by Xiaotao Guo, 2022

#### 5 Murals in the Sui and Tang Dynasties

In the Sui and Tang dynasties, the painting skills, the level of character structure, and modeling in Dunhuang frescoes have all developed by leaps and bounds. After the development of the grotto murals, the flower-and-bird painting also brought influenced the style of the flower-and-bird screen in the Astana tomb murals. The colors are also very bright and exquisite, and the monotonous beauty of the flower and bird paintings also shows the exquisite level of folk painters. This development trend has been further developed in the Five Dynasties through the painting styles of Huang Quan and Xu Xi.





Figure 29: Tang Dynasty Murals Ladies Figures

Source: Photographed by Xiaotao Guo, 2022

#### 6 Murals of the Five Dynasties and Song Dynasties

The subject matter and style of painting during this period were diverse, and even the bottom painting part (draft) or sample painting of the frescoes was excellent. In particular, the religious paintings of Gao Yi and Gao Wenjin in the Song Dynasty had a great influence on Buddhism. The emperors advocated Buddhism and built large-

scale temples. The Daxiangguo Temple in Bianjing (Kaifeng) was the temple at that time. The most famous here is the murals of Wu Daozi and the sculptures of Yang Huizhi. In the Song Dynasty, in order to make the murals of the temple, one hundred painters, including Wu Zongyuan and Wang Zhuo were selected among the three thousand painters in the country, and they began to paint the murals of the temple. The extant Wu Zongyuan's work "Chaoyuan Immortal Battle" is a manuscript of a Taoist mural, and each figure contained in it is dignified and full, with a variety of manners and extraordinary weather. Most of the professional painters in the Song Dynasty inherited the painting style of Wu Daozi. Among them, Wang Zhuo created a unique painting method by learning from each other's strengths and complementing their weaknesses.



Figure 30: Song Dynasty Chaoyuan Immortal Battle

Source: Photographed by Xiaotao Guo, 2022

#### 7 Murals of the Liao, Jin and Yuan Dynasties

The nobles of the Liao Dynasty believed in Buddhism and performed many Buddhist deeds, so there are many Buddhist murals preserved up to now. In particular, the murals of temples and tombs are the main ones, and the contents of the murals are also very diverse. The murals of Shengzong Dongling vividly describe things such as flowers, trees, birds, deer, etc., which perfectly shows the painter's hobby in the tomb

murals. Among. Among the tomb murals in the Liao Dynasty, the Qingling Mausoleum in Balinyou Banner, Inner Mongolia, is the largest mural tomb discovered so far.



Figure 31: Yuan Dynasty Dunhuang Murals Flying Sky

Source: Photographed by Xiaotao Guo, 2022

The murals of this period can be said to have a close relationship with the folk factory artists. Although the frescoes have gradually weakened since the Qing Dynasty, they also showed new phenomena. For example, he began to produce traditional Tibetan esoteric murals centered on Lamaism, murals containing secular beliefs and folklore content such as ancestral halls, guild halls, etc., combined with Western elements such as novels and dramas painted in palaces.

The most famous murals in the Ming Dynasty are in the Daxiong Hall of Fahai Temple in the suburbs of Beijing, and the works of folk painters from other places are preserved at the same time. In the themes of temple murals and palace murals in the Qing Dynasty, folk novels and literary works were mainly described. Compared with the grotto murals or rock carvings, the works of the Ming and Qing dynasties have more

exquisite strokes and more dazzling colors. The structure of the picture is integrated with Western techniques, and the solid structure is displayed in the streamlining.

## **Part II ShaolinShaolin Temple Kung Fu Murals**

### **1 Historical story expressed in murals**

On the southeast side of the shrine on the west wall, there are two murals of "Jinna Luo King fight against Red scarf Army." The content is the fighting scene of the war between the Shaolin monk Jinna Luo King and the Red scarf Army at the end of the Yuan Dynasty. These two murals are based on the true story of the Shaolin monks fighting against the red scarf Army at the end of the Yuan Dynasty. The scene on the southeast side of the painting is where the red scarf Army passed the Shaolin Temple, and the Shaolin monk Jinna Luo stepped on Taishi Mountain and Shaoshi Mountain, holding a fire stick high, and roaring to block the way of the red scarf Army. Another painting is the scene of Jinna Luo King leading the Shaolin monks and soldiers to fight with the red scarf Army and defeat them. These two murals reflect the historical facts of the war between the red scarf Army and the Shaolin monks at the end of the Yuan Dynasty.



Figure 32: Realistic house pictures

Source: Photographed by Xiaotao Guo, 2022

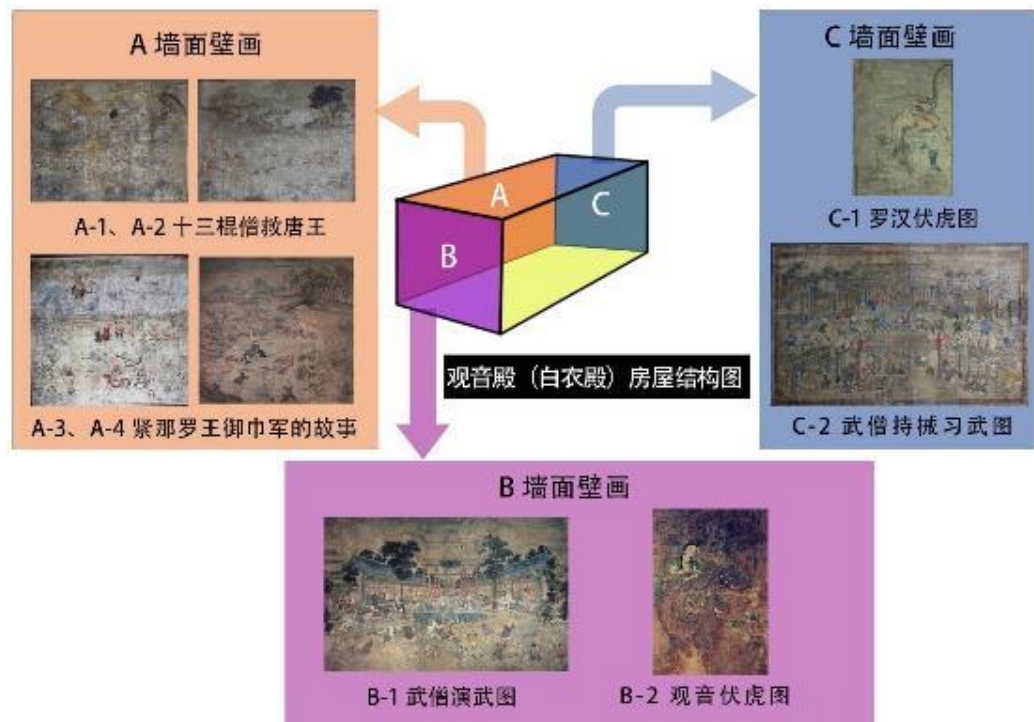


Figure 33 The structure of the room where the Shaolin Temple Kung Fu Murals of Shaolin Temple are located

Source: Photographed by Xiaotao Guo, 2022

Shaolin Temple Guanyin Hall (White Clothes Hall) is located on the east side of Qianfo Hall. It was built in the early Qing Dynasty, which is a 150 square meters Chinese building. Sitting east to west, with a row of windows on the west, the murals are surrounded by the north wall, east wall, and south wall, which are integrated with the building. The top of the building is covered by glazed tile, and it is a typical architecture of the Qing Dynasty for dedicating to white jade Guanyin.

The three walls in the hall are painted with colorful murals, all of which were made in the late Qing Dynasty. The paintings on the north and south are the movements of monks practicing boxing and martial arts with bare hands and weapons, so the Hall of Thousand Buddhas is also called Boxing Spectrum Hall or Hammer Spectrum Hall.

The two rooms at the north end of the back wall are painted with the traditional stories of "Thirteen monks rescued the king of Tang" and "captured the Zheng general Wang Renze alive." On both sides of the shroud are drawings of subduing dragons and

tigers, and in the northeast and southeast corners are Manjusri riding a blue lion and Puxian riding a white elephant.



Figure 34: Introduction to Guanyin Temple

Source: Photographed by Xiaotao Guo, 2022



Figure 35: The north and northeast walls of Guanyin Hall

Source: Photographed by Xiaotao Guo, 2022



Figure 36: The white jade Guanyin enshrined in the center of the Guanyin Hall  
 Source: Photographed by Xiaotao Guo, 2022



Figure 37: The southeast and south walls of Guanyin Hall  
 Source: Photographed by Xiaotao Guo, 2022

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Figure 38: A-3 The Story of Jinna Luo King fight against Red scarf Army

Source: Photographed by Xiaotao Guo, 2022



Figure 39: A-4 The Story of Jinna Luo King fight against Red scarf Army

Source: Photographed by Xiaotao Guo, 2022



On the southeast side of Guanyin Hall (White Clothes Hall), there are two murals with the story of "Jinna Luo King fight against Red scarf Army". The content is the fighting scene of the war between the Shaolin monk Jinna Luo King and the Red scarf Army at the end of the Yuan Dynasty. These two murals are based on the true story of the Shaolin monks fighting against the Red scarf Army at the end of the Yuan Dynasty. The scene on the southeast side of the painting is that the Red scarf Army past the Shaolin Temple, and the Shaolin monk Jinna Luo King , one foot on Taishi Mountain and the other on Shaoshi Mountain, holding fire sticks highly, and roaring to block the way of the Red scarf Army. Another painting depicts the scene of King Kinnara leading the Shaolin monks and soldiers to fight with the Red scarf Army and defeat them. These two murals reflect the historical facts of the war between the Red scarf Army and the Shaolin monks at the end of the Yuan Dynasty.



Figure 40: C1Fu Hu Arhat subdues the tiger

Source: Photographed by Xiaotao Guo, 2022



Figure 41: B2 subdues the tiger

Source: Photographed by Xiaotao Guo, 2022

Guanyin and the Arhats fighting the tiger show that the ancient living environment was harsh, there were tigers and beasts haunting people's lives, and gods were used to blessing their lives. In the field of Chinese Buddhism, there are eighteen Arhats under the seat of Sakyamuni Buddha (Tathagata Buddha), the highest Buddhist Taoist. Fu Hu Arhat is the eighteenth of the Eighteen Arhats, that is, the "Venerable Maitreya", who was appointed by Emperor Qianlong in the Qing Dynasty. Another theory is that the eighteenth Arhat is "Jun Tu Bo Tan" in the "Four Great Hearers". Legend has it that outside the temple where Venerable Fu Hu lived, there were often tigers roaring because of hunger. Venerable Fu Hu distributed his meals to the tiger. After a long time, the tiger was subdued by him, and often played with him, so he is also called "Fuhu Arhat."



Figure 42: A1 Thirteen stick monks save Tang King

Source: Photographed by Xiaotao Guo, 2022

The mural "Thirteen Stick Monks Rescue the Tang King" is located in the half of the northeast wall of the Guanyin Hall (White Clothes Hall) near the shrine. The mural is represented by painted line drawings. The picture is dominated by three teams, and the whole mural is divided into three parts.

The first block is an ancient city in the undulating mountains on the left side of the picture. Above the city gate is the inscription "Ancient Luocheng", which is today's Luoyang. There are towers built in the ancient city, and the gates are slightly opened. A certain perspective effect has been reflected in the depiction of the ancient city. There is an army above the city tower and under the city wall, facing the right side of the screen together. This army should be Wang Shichong's army. Although there are not many characters depicted, they are vivid. The color matching of each character's armor and war robe is very particular, and there are obvious distinctions between infantry and cavalry. The bricks on the city wall and the armor patterns on the soldiers are clearly discernible.

A second block is a group of people hidden behind the hill on the upper right side of the screen. This group of people is rapidly attacking the ancient Luocheng on the left

side of the screen. The leader of the general held a mace in his hand, and a white horse under his crotch was galloping forward, followed by the flag-bearer holding the red flag highly, and the words "Commander of the Three Armies" were written on the flag of the army. Most of the characters in this army are busts and avatars, all hidden behind the hills. It should be a reinforcement that came by the path to support the Thirteen Stick Monks and Tang King. The occlusion relationship is well done so as not to cause the effect of crowding over the host.

The third piece is the focal point of the entire mural, located at the bottom right of the picture. The group portraits of the Thirteen Stick Monks and Tang Kings occupy most of the positions and are particularly delicately depicted. Although some of the pictures have been damaged by wind and rain, the images of the Thirteen Stick Monks and Tang King are still visible. The stick monks in the picture are holding long spears, long sticks, or holding long swords and diamond rings, and are surrounded by Tang Wang, who is wearing a blue cloak, has disheveled hair, and is running wildly on a white horse. Tang Wang ran to the right side of the screen while looking back at the chasing soldiers behind him, while the thirteen stick monks all faced the left side of the screen, fighting and retreating to protect Li Shimin, the atmosphere of the screen suddenly became tense.



Figure 43: A2 Thirteen stick monks seize Wang Renze

Source: Photographed by Xiaotao Guo, 2022

Most of the images of Wang Shichong's army chasing soldiers in the middle of the picture have been severely damaged, but according to the only images of the characters' limbs, it can be judged that Wang Shichong's army in the mural has already fought with the reinforcements after the break, and the bottom of the picture is dressed in cyan and black. The dynamic of the two monks in the cassock stabbing with guns also fully proves this. The facial depiction of the Thirteen Stick Monks is particularly delicate, with round eyes or clenched teeth. The image and demeanor of each person's life and death are vividly displayed, and it also shows that the Shaolin monks rescued the Tang King in an extremely critical situation. Li Shimin's fearless, heroic spirit.

The overall depiction of the picture pays special attention to and highlights the characters, and the proportions are relatively exaggerated. For example, the character are depicted as larger than horses and trees, and the mountains and pine trees in the distance are drawn in freehand brushstrokes. It is intentional because of the character, so as not to overwhelm the guest. The most commendable thing in the murals is the creation of the overall atmosphere. The dynamic trend of the three men and horses colliding with each other is obvious, successfully creating a sense of tension at the touch of a button, which is full of fun.

2 The characters in the murals are boxing and fighting Kung Fu movements



Figure 44: Warrior Monk Performing Martial Arts

Source: Photographed by Xiaotao Guo, 2022

On the north wall of the White Clothes Hall, there is a painting of "Warrior Monks Performing Martial Arts" drawn in the late Qing Dynasty, which depicts the unarmed fighting scenes of the Shaolin Temple monks in front of the Mahavira Hall. It is divided into 16 groups and a total of 33 monks. The scene is painted on March 25, the eighth year of Daoguang in the Qing Dynasty (1828), when a Manchu official, Linqing, inspected Yangmeiliang to worship Songshan at least Lin Temple, and the monks performed martial arts for it. The Daxiong Hall and the surrounding halls are decorated with lanterns and colorful tapes, and it is very lively. On the right side of the pillar of the platform of the Daxiong Hall, the people with long braids and the official uniforms of the Qing Dynasty are Lin Qing and his entourage. On the left side of the center are the abbots of Shaolin Temple and other deacons who organized martial arts. This mural was originally published in Linqing's book "Hongxue karma". When Lin Qing visited Shaolin Temple to watch martial arts, he painted a picture of "Shaolin Boxing View" in his book "The History of Hongxue". Later monks enlarged the "Shaolin Boxing View" and painted it in the north of Baiyi hall wall. The murals on the north wall are a true portrayal of the performance of Shaolin monks in the Qing Dynasty, and their moves all reflect the profoundness of Shaolin Kung Fu and the characteristics of strong fighting skills and practical combat.

On the north wall of the Guanyin Hall, the mural of "Warrior Monks Performing Martial Arts" is 3.47 meters high, 5.36 meters wide, and 18.599 square meters in area. The composition of the picture is quite different from the murals made in the past dynasties. The composition of the mural has a very strong sense of perspective, and it is scattered in all directions from the center of the picture. Mural wind.

In the center of the picture is a double-eaved palace building. The plaque under the eaves is inscribed with the three characters of "Daxiong Hall". On the left and right sides are four-story eaves bells and drum towers. The bell and the drum tower are followed by dozens of corridor-style rooms on the left and right sides. The Daxiong Palace was artistically changed into a pavilion, the main purpose of which was to see through another palace of the same type behind it to increase the visual depth and three-dimensional sense of space. There are many evergreen trees painted in the building, and the relatively symmetrical distribution is interspersed between the pictures.

In the Mahavira Hall, three eminent monks accompanied Qing Dynasty officials and waiters to observe martial arts. The proportions of the characters were depicted in small scales to reflect the grandeur of the Mahavira Hall. There are 16 groups of monks fighting against each other in front of the hall. The characters are basically large and small, with certain proportions and perspective effects, but the group of characters close to the hall is the most wonderful, and the proportions are better than any other. The groups are slightly larger to reflect that they are the main body of the picture.

Among the sparring monks, a dark-skinned, bearded, half-bare-armed monk with a rosary around his neck is depicted as very strong. He does a martial-arts squat steadily, his left hand is raised in a palm-like shape, and held down the hand of the sparring monk by his right hand and pressed down, and he fought against the other three monks at the same time, and one of the monks had been knocked down on the ground, so his skill was excellent. Legend has it that this monk, named Zhanju, was a monk with very strong boxing skills.

The 16 groups of monks fighting against each other in the picture have different images and dynamics, including frontal profile, three-quarter profile, front and back, and the characters' skin color and cassock color are different. Colorful, reflecting a strong sense of movement. The author has also made a detailed description of the surrounding architectural details, and even the masonry pattern and wooden door structure of the wing rooms on both sides are vividly expressed, making the whole mural impossible to see at a glance, and you need to stop and pay attention to the painting. If you look closely, you can appreciate the subtlety of each and every one of them.





Figure 45: Analysis of warrior monks performing martial arts  
Source: Photographed by Xiaotao Guo, 2022



Figure 46: Analysis of warrior monks performing martial arts  
Source: Photographed by Xiaotao Guo, 2022





Figure 47: Preparatory pose: Two people stand opposite each other, with a distance of zhangyuan

Source: Photographed by Xiaotao Guo, 2022



Figure 48: B1-2 Wuzi Dengke: A and B stand still, first lift their right foot, kick forward and upward

Source: Photographed by Xiaotao Guo, 2022

B1-2 Wuzi Dengke: A and B stand still, first lift their right foot, kick forward and upward, stretch their feet straight, stretch their right hand forward, slap the right foot with a palm, and make a loud sound; the right foot lands, then lift the left foot, Kick forward and upwards, straighten the surface of the foot, extend the left hand forward, hit the left foot with the palm, the sound is loud; the left foot rolls on the ground, lift

the right foot forward and swirl to the left, quickly hit the inner side of the right foot with the left palm, and the sound is loud; Take a turn to the left in the air with your body, and land your feet on the spot. Kick back with the left foot, hit the sole of the foot with the right palm and make a loud sound; drop the right foot on the ground, then lift the right foot forward and kick up, stretch out both hands straight forward, and hit the right foot with the left palm.



Figure 49: B1-3 Tigers hold their heads: A and B

Source: Photographed by Xiaotao Guo, 2022

B1-3 Tigers hold their heads: A and B each raise their right foot and take a big step in front of their left foot. Turn your body to the left, bend your right knee, and straighten your left leg into a right lunge. Draw an arc with the right hand upwards, bend the elbow and turn it into a fist, and wrap it on the front right side of the head, with the heart of the fist forward. The left fist slashes to the right, with the heart of the fist inward. Look at each other.



Figure 50: B1-4 Three circle hand

Source: Photographed by Xiaotao Guo, 2022

B1-4 Three circle hands: Turn 90 degrees to the left to make both legs into a left lunge, A's left palm strikes B's face forward, B's right palm blocks the forearm, and the two palms press each other's wrists. A again hits B's face with his right hand, B quickly blocks his forearm with his right hand, and both palms press each other's wrists. A again hits B's face with his right palm, B again blocks his forearm with his right palm, and pressed each other's wrist with both palms.



Figure 51: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-5 Pushing the body and kicking in the crotch: keep moving up, A pushes B hard, takes a step with his right foot, both sides let go, B takes a step back with his left foot, A lifts his right foot forward and kicks B's crotch upward, and B quickly uses his right palm hit the toe.



Figure 52: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-6 Turn around and step on the foot: A's right foot does not fall on the ground after being beaten (ground grinding with the left foot), but turns his body to the left and takes a step behind his left foot, forming a left lunge. B lifts his right foot forward and kicks A's crotch. A quickly hits B's right foot with his right palm.



Figure 53: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-7. Turn the palm over and hit: keep moving up, A quickly stretches out his right hand, grabs B's wrist, his left-hand grabs B's upper arm, B's upper body turns left, and at the same time, his right foot takes a step forward, falls in front of his left foot, and his upper body Turn slightly to the left and hit the face with the left hand.



Figure 54: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-8 Step up and punch in the face: Then, A takes a step with his left foot, uses his left hand to strike B's back head forward, B turns his body to the left, lifts his right foot and takes a step forward, and at the same time uses his right hand to counterattack forward, blocking A's left hand. B rolls the ground with both feet and turns left 180 degrees, making both legs form a right lunge. A takes a step forward with his right foot, and at the same time, his right fist hits B's face from the chest upward, B uses his right hand to block it, and A uses his left hand to grab it. B's right elbow. A lift his right foot forward and takes a step forward, forming a right lunge. At the same time, he throws his left fist toward B's chin, B takes a step back with his left foot, blocks his left fist with his left fist, and grabs B's left elbow with his right hand.

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Figure 55: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-9 Pressing and picking hands: A lifts his left foot forward and takes a step forward, B takes a step back with his right foot, A stretches out his right fist to block B, B uses his right palm to block, and B then uses his left arm to push A away.



Figure 56: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-10 Lower abdominal pain: B lifts his left foot and takes a step back, A lifts his right foot and takes a step forward, stretches his right fist forward to hit Party B's lower abdomen, and B throws his left fist to block. Moving up continuously, A lifts

his left foot to take a step forward, B takes a step back with his right foot, A throws his left fist to hit B's lower abdomen, and B quickly throws his right fist to block it.



Figure 57: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-11 Grab the opponent's shoulder: Connect, B's left palm strikes A's face forward, A stretches out his right palm to block, the two press each other's wrists, B's right-hand grabs A's left shoulder, A's left-hand grabs B's right shoulder, both of them pulled their shoulders and turned to the right.

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Figure 58: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-12 Shrinking body (an action of accumulating force): Continuing the action, A and B hold each other's shoulders and turn to the left. When they move to the opposite position, they push each other hard, release their hands, and stamp their right and left feet in parallel; the two palms change into fists, the left fist bends the elbow and rushes upward, and the right fist hits the lower right. Half squat on both legs and look at each other.

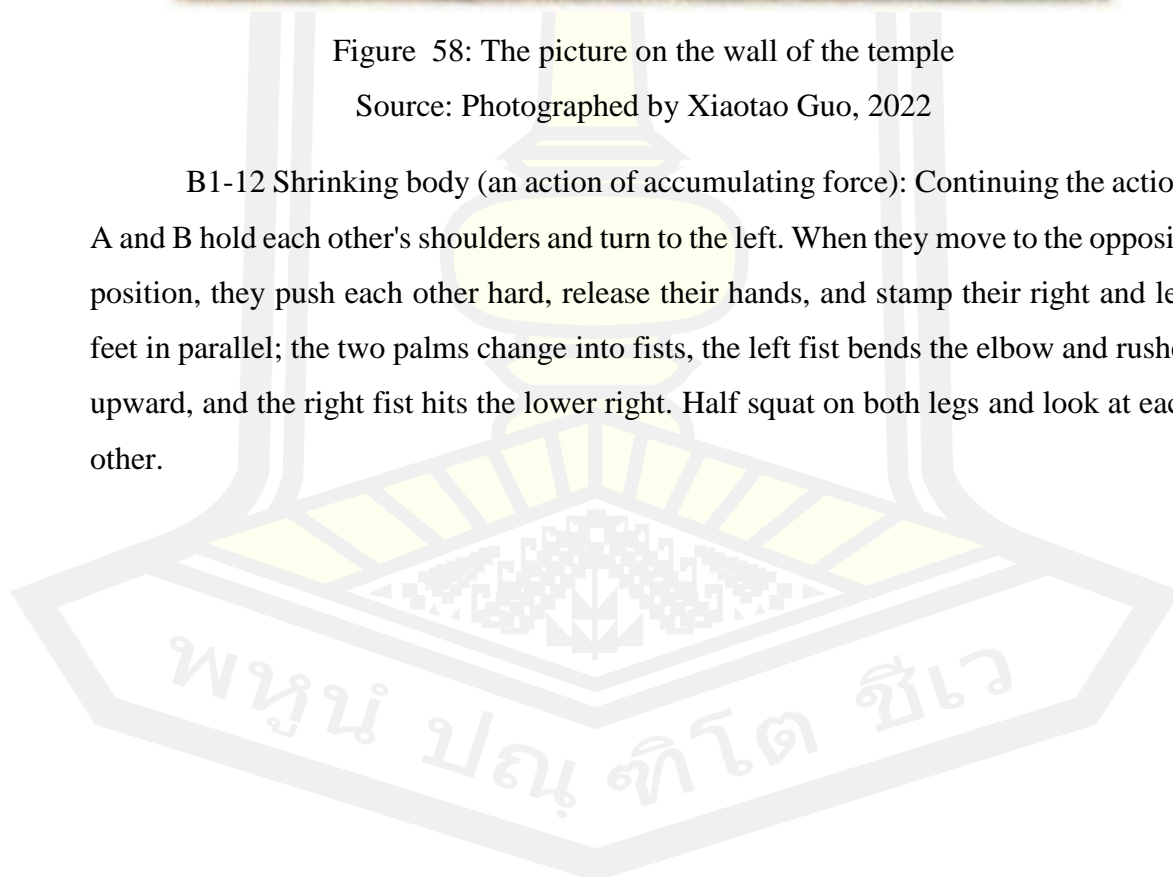






Figure 59: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-13 Three spade hands: A and B each step up to the right to form a bow stance, A stretches out his left hand and raises his palm, moves up to strike B in front of him, and B puts out his left palm to block. A's right-hand strikes B's face forward, B's right-hand blocks A, A's left-hand lifts his crotch, B's left-hand blocks, A then hits B's face with his left-hand, and B blocks with his left-hand.



Figure 60 : The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-14 spade hands: A's left palm is straight forward and straight at B's throat to grab it, B uses his left palm to grab A's neck, and at the same time, A and B each lift their left foot and take a step towards the opposite left side. Moving up, A and B each turn 90 degrees to the right, lift their right foot and take a step in the opposite direction, form a right lunge, and grab it forward with their right-hand. Look right-hand.



Figure 61: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-15 Side attack and defense posture: keep moving upwards, both sides A and B, with their feet rolling on the ground, turning their body 90 degrees to the right, and turning their hands into fists, which are displayed in parallel and circular form from the chest to both sides, with the heart of the fist pointing downward, the two fists face each other, looking at each other.



Figure 62: The picture on the wall of the temple

Source: Photographed by Xiaotao Guo, 2022

B1-16 Three-waving hands: Partner A and Partner B, with both feet on the ground, turn half a circle to the left and take two steps in the opposite direction, which is a left lunge (first up to the right, then up to the left), and A stands with his left-hand side to strike at B's face, B stretches out his left palm to block his forearm, and both hands press each other's wrists. Pressing the opponent's wrist with his hand, A then hits B's face with the standing palm of his left-hand, and B then stretches out the standing palm of his left-hand to block A's forearm, they press their left wrists with their right hands.

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### 3 Interpretation of Shaolin Kung Fu Mural weapons Fighting



Figure 63: Picture C1 The South Wall monks are practicing martial arts with weapons

Source: Photographed by Xiaotao Guo, 2022

The south wall of Guanyin Hall (White Clothes Hall) depicts the fighting scenes of Shaolin Temple monks holding weapons in front of the Mahavira Hall. It is divided into 15 groups, with a total of 30 monks performing various weapons fighting exercises. The mural is 3.5 meters high, 5.4 meters wide, and covers an area of 18.9 square meters. The composition of the picture is quite different from other murals in the hall. The composition of the mural is divided into three layers and has a very strong sense of perspective. It is centered on the highest layer of the picture and scatters in all directions, with a great visual depth and sense of space. It has the style of Western frescoes in the Renaissance period.

In the center of the picture is a two-story, three-sides, Chinese-style double-eaves palace building. Upstairs and downstairs, the statue of Guanyin is enshrined in the center. Upstairs on the left and in the center, there are officials watching the monks practice various weapon fights. The monks are located on the long corridors on the left, middle and right sides of the upstairs and downstairs respectively. Upstairs, there is pavilion-style worship of Guanyin, and you can rest and look around.

Upstairs, there are two eminent monks who accompanied Qing Dynasty officials and waiters to watch martial arts. There are 15 groups of warrior monks fighting with

equipment in front of the hall. The characters on the second floor are basically the same, with a certain proportion and perspective effect, but the characters in the corridor upstairs are the most exciting and the proportions are moderate, so as to reflect them as the picture coordination.

The 15 groups of monks fighting with equipment in the picture have different images and different weapon-holding dynamics, including frontal profile, three-quarter profile, front and back, and the characters' skin color and cassock color are different. The colors are colorful, reflecting a strong sense of movement. The author has also made a detailed description of the surrounding architectural details, and even the masonry pattern and wooden door structure of the wing rooms on both sides are vividly expressed, making the whole mural impossible to see at a glance, and you need to stop and pay attention to the painting. If you look closely, you can appreciate the subtlety of each and every one of them.

Many experts and scholars have interpreted this picture as a scene of Qianlong watching martial arts, but no one has found supporting materials. This picture has an intuitive effect on the study of Shaolin equipment fighting.



Figure 64: Double hook against spear fighting skill

Source: Photographed by Xiaotao Guo, 2022

The mural on the south wall of Guanyin Hall is "Shaolin Kung Fu Fighting Equipment Picture". The content of the painting is the scene of Shaolin monks practicing weapon combat with knives, spears, swords, stems, and cuffs. There are a total of 15 groups and 30 monks. This mural playback the characteristics of Shaolin weapons in the Qing Dynasty, and is precious physical data of Shaolin weapons.



Figure 65: C1-2 Single broadsword vs spear Fighting skill

Source: Photographed by Xiaotao Guo, 2022

There are many types of Shaolin single swords, including lancets, double swords, belt swords, tiger-headed swords, and money swords. Shaolin single knife is a kind of single lancet knife. The willow leaf single sword is very popular among martial arts practitioners, and the number of practitioners is large, so the styles are different and ever-changing.

The knife is composed of actions such as splitting, hanging, sweeping, pulling, slashing, stabbing, and entangling the head and mind. It directly hits the opponent's head, body, neck, chest and other vital parts. The opponent is invincible. Its movements are mostly slashing and slashing, the swordsmanship is crazy, brave and sturdy. It is a rare high-level martial arts routine.



Figure 66: C1-3 Shaolin Gripping skill

Source: Photographed by Xiaotao Guo, 2022

Gripping is one of the four strikes of martial arts, "kick, hit, throw, and hold". The main method is to reverse the joints, grasp the tendons, and take acupoints, forcing the joints to bend or exert force beyond the limit, causing the joints to be injured, causing severe pain, and thus losing the ability to resist, and they are easily captured. Shaolin Capture Thirty-two Hands consists of thirty-two moves, which is a set of practical self-defense techniques, mainly focusing on anti-kneading and capturing and throwing.

#### Maneuver of Capture and Release:

The first is to protect the hair, the second is to open the crotch, the third is to open the face, the fourth is to open the mind, the fifth is to protect the chin, the sixth is to protect the ears, the seventh is to protect the posterior neck, kick the enemy, the eighth is to protect the nose, twist the enemy, the ninth is to protect the anterior neck, reverse wrist capture, the tenth is to protect the shoulder, carry basket, 11 straps, twist palms, 12 waist and nose bridge, 13 wrist guards to wrap around the enemy, 14 finger guards, the snake peels off, 15 wipe out the heart of the fist, 16 stir up the enemy Forearm, 17 elbow pads to catch the enemy, 18 to pick peaches before the slaughter, 19 to counterattack to protect the shoulders, 21 to protect the toes and heels, 22 to step on the neck, 23 to turn over the legs Twenty-four leg guards pierce the ears, twenty-five guards lead the enemy

with sleeves, twenty-six dans of mountain clothing and towel protect, twenty-seven guards a pair of trousers, twenty-eight split palms to protect numb eyes, twenty-nine side elbow enemies, thirty spread wings and throat guards , 31 protects the head and hits the enemy's heart, 32 protects the spine and knocks down the golden crown, 33 rear leads to attack the armpit, 34 protects the anus and backs the arm, 35 protects the neck with a straight, 36 moves violently turn over, the enemy wants to protect Diligently and diligently, this is the thirty-sixth liberation, and follow closely when the situation is broken.

For examples:

1) The enemy came to grab my hair

Note: I quickly held down the opponent's hand with both hands, lowered my head, sat back, and yanked back to pull the enemy down. The opponent had to crawl on the ground to surrender because his wrist was broken. This skill is called Buddha's top touch head.

2) The enemy came to grab my crotch

Note: When the enemy came to grab my crotch, I slammed down with the palm of my hand, and the enemy couldn't catch it. If you have been caught, you can quickly grab the enemy's head with both hands, twist it outwards and backward, and the enemy will let go and fall to the ground. This is the opening of the monument with a single palm and the immortal's picking eggplants, both of which can be liberated.

3) The enemy came to grab my face

Note: When the enemy comes to grab my face, if I wave my hand upwards, the enemy will not be able to catch me. This skill is called the phoenix spread one wing, also called one-handed cloud plucking.

4) The enemy came to catch my chest

Note: I can use my hands to slam down the opponent's hands or grab the opponent's wrist and flip it outwards, causing the opponent to fall to the ground, which is also called taking the treasure from the bosom.





Figure 67: C1-4 Shaolin single palm fighting technique (pushing mountain palm)

Source: Photographed by Xiaotao Guo, 2022

Shaolin palm method, push mountain palm is hard and strong outside, it belongs to masculine force, it specializes in the method of releasing force in the palm, and also practicing the explosive force in the two wrists, its effect is slightly like the rigid and soft method. After training, no matter which is as powerful as an ox, he only needs to use one hand to push the person with the palm of his hand, and the person will fall a few meters away. This skill can use people's power to hit them back and can throw them a few meters away without hurting them, unlike killer Kung Fu which can hurt people.

Features: When fighting someone, you need to use your mind to bring force to your palm, touch him suddenly, and the person will fall several feet away. A person with stronger power can stack more than ten boulders on the shelf, touch the first stone with his hand, and the rest of the stones jump out several feet, but the first stone is still in its original position. This skill needs ten years to practice. To make the stone shelf, a waist-high tough chestnut wood is needed. If this success is achieved, even if there are many enemies, it can be calmly dealt with without being trapped. It is beyond words and ink to express releasing force and explosive force but should be gradually understood in practice.

Practice:

A long table-shaped frame is made of rough wood, and the four legs of the frame are deeply buried in the soil so that they cannot move; the upper part of the frame must also be firm, and the two upper horizontal woods are covered with smooth iron sheets. In the initial practice, a square piece of bluestone, weighing about 80 was placed flat on one end of the frame. A person stands against the stone, his feet do a lunge, the upper body is about one and a half feet away from the stone, and then he pushes the stone surface with both palms. When pushing, it is advisable to use the force of the three parts of the arm, wrist, and palm, and avoid leaning forward and pressing the stone with your body weight. Don't be in a hurry, just roll it out a little bit. Even if you can't make the stone move, you can try to push it, and you will see the effect over time. When you can bend your elbows to press the stone and push it vigorously, the stone will slip out of your hand for a few feet, or about ten feet, that is, after the original stone, add a stone weighing about 10 to 15 kilograms, practice according to the method, and you can also slip with your hand. out. Then add another stone, and the weight is 15 kg. According to this standard, practice and add more, until the stone weighs 150 kg in total, then the first step is completed. At this time, the strength of the two arms is already considerable, but it is still an inflexible push, and it may not be practical when competing with others. This step is just to lay the foundation for success. If you want to use it, you must practice further.

#### Precautions

- 1) Drink some warm boiled water before practice, and do not practice for half an hour before and after meals.
- 2) The environment should be in the woods with fresh flowing air. Do not practice in thunderstorms or places with polluted air.
- 3) When practicing the exercises, you should relax your body and mind, and use your mind to control force.
- 4) In the early stage of practice, one should abstain from sexual intercourse for three months.
- 5) The practice should be done once in the morning and once in the evening. Usually, external exercises such as sandbags and wooden stakes should be moderately practiced as auxiliary.



Figure 68: The picture on the wall of temple  
Source: Photographed by Xiaotao Guo, 2022

C1-5 Shaolin Snatch Single Dagger Fighting Technique: Its movements mainly include picking, stabbing, tapping, sweeping, dialing, pressing, chopping, blocking, separating, and flirting. The upper, middle, and lower routes of the human body are divided into three paths, with both offense and defense, flexible movements, and strong practicability. Raising, falling, retracting, vertical, advancing, retreating, turning, and sideways are all in one line, which is a typical style of Shaolin martial arts.



Figure 69: C1-6 Step Up Qixing Fighting Technique  
Source: Photographed by Xiaotao Guo, 2022

Qixingquan is a traditional Chinese boxing style with a long history, rich content, unique style and widespread. It is the most popular Kung Fu routine in the Shaolin

Temple area today. When trained, it moves like a cat and walks like a tiger, referring to the position of the Big Dipper Saturn in the world, and its movement posture is composed of its unique foot form.

The foot form requires both feet to stand on a line in front and back, which is called small shrinking. This action is also a standard to test the depth of the monks' basic martial arts skills when they practicing Shaolin boxing. The style of this boxing is characterized by: sharp techniques, varied and magical leg techniques, natural and ingenious body techniques, wide opening and closing of the power frame, generous stretching, hand, eye, body technique, step, essence, qi, spirit, and internal energy are integrated together, as if the king of Chu (Xiang Yu) was approaching the battle, and his momentum was majestic.

#### Starting form

Action essentials: Stand with two legs side by side, with both hands in the shape of pliers, place on both sides of the thighs, raise your head, lift your chest, and belly up.

#### 1) Plier's hands

Action essentials: Put your legs together and bend your knees into a half-squatting step, use your left hand to protect your left ear and use your right hand to protect your right knee, and look straight ahead.

Error prone: squat with both legs bent, the space between the knees is too large.

Correction: Bend your knees together.

#### 2) Lunge punch

Action essentials: Form a right lunge with both legs, punch forward with the left fist, hold the right fist near the waist, and look straight ahead.

Easy to make mistakes: The fist is not in suitable position.

Correction method: bend the elbow of the right arm and hold the right fist to the waist.

#### 3) Turn around and collapse fist

Action essentials: Bend both knees into a horse step, hold the left fist near the waist, the right fist to protect the knee, and look straight ahead.

Error prone: The horse step is too high.

Correction method: When the horse step, two legs parallel, the chest is raised, and the head is raised.

#### 4) Three collapse hands

Action essentials: Make a half squat step with both legs, and then step up into a horse step, right fist protect right knee, move the center of gravity forward, and then bend the elbow to the front to form a lunge wrench.

Error prone: the movements of upper and lower limbs are not synchronized.

Correction method: The movements of the upper and lower limbs should be coordinated.

#### 5) Shrinking body plier's hands

Action essentials: When attacking with both legs and hands at the same time, the legs are half squatted, the right ear is protected by right hand, the left knee is protected by left hand, and look straight ahead.

Error prone: The legs are not straight during the leg action and the force point is not accurate.

Correction; keep your toes straight during the leg action.

#### 6) Rooster Step

Action essentials: Hit the right foot with the left foot, turn around and take a half-standing step, with the right foot in front, the center of gravity behind, and look straight ahead.

Error prone: Inaccurate half-standing step, leaning forward.

Correction method: raise your head, keep your chest out, tuck your belly, and keep your legs steady.

#### 7) Three Steps

Action essentials: lift the left knee and push the right hand, lift the right knee and push the left hand, and then lift the left knee and push the right hand, a total of three times, looking ahead.

Error-prone: Knee raising and hand pushing are not coordinated.

Correction: Strike with both hands and feet at the same time.



Figure 70: The picture on the wall of the temple  
 Source: Photographed by Xiaotao Guo, 2022

Ending form

Action essentials: Retract the left leg and stand up for a high five, hold the fist near the waist, swing the head to the left, and look at the left side.



Figure 71: C1-7 Hand-to-hand fighting technique Iron Arms  
 Source: Photographed by Xiaotao Guo, 2022

Iron Arms, also known as Iron Pole, is also called arm Kung Fu, which is hard work and external strength, mainly practice Kung Fu skills of the arm. "Iron Arms", formerly known as "Beidou magic power", also known as "Iron Arms magic power", is one of the major stunts of this sect. The masters of the past dynasties have guarded them like a treasure, and they have never been lightly passed on and shown to others. If you are not a student who has experienced worship ceremonies you do not have the chance to learn. While studying this skill, the master must show you step by step, you need to watch carefully. This is because it is susceptible to injury if the learner wants to make progress quickly and uses improper force. This is also the reason why it is not easily passed on from person to person.

Practice requirements:

- 1) Follow official master's instructions are to make sure the exercises are correct.
- 2) Learners are smart and sensitive, and can summarize experiences and lessons in time.
- 3) Can practice hard and have the spirit of perseverance to regard ten years as one day.
- 4) Practice step by step, do not rush for success.
- 5) The arms should not practice too many times, otherwise, it will be a self-mutilation.
- 6) abstinence of sexual life.
- 7) Use wooden poles to practice, not live trees.
- 8) Force with both arms, do not make empty fists.
- 9) It is advisable to practice during 7-9 o'clock in the evening, not random.
- 10) After practice, you must wash your arms with medicine to reduce redness and swelling, so that the work can be absorbed into the bones, and the work will never fade.



Figure 72: C1-8 Shaolin Small Grapple  
Source: Photographed by Xiaotao Guo, 2022

Shaolin small grappling hand: This set of small grappling hand is based on small and changenable movements and it can make countless changes in a limited space.

Grabbing can be divided into three categories: grabbing bones, that is, anti-joint, grabbing tendons, and grabbing acupoints. Among them, grabbing bones is the core technique. It uses anti- joint technique as a means, aims to capture opponents, and aims at not harm opponents. This superb skillfully embodies the characteristics of Chinese martial arts of "use flexible skills to defeat stronger enemies".

1) Boldness The ancients said, "boldness of execution stems from superb skill", which is an important practical experience. The so-called "boldness" refers to the courage to kill the enemy in the face of battle. Boldness is built on the basis of infinite loyalty to the people's cause and incomparable hatred of the enemy and is full of confidence in winning in battle. Usually, training is in order to face the battle, so with a strong concept of the enemy's situation, in the spirit of not being afraid of hardship and not afraid of death, and strict standards, practice the excellent skills of killing the enemy and winning. Skilled use of facing the enemy, can show brave, tenacious, witty and flexible fighting style. Dare to fight the enemy to the death.

2) Infinite force. Strength is a necessary condition for learning and using grappling, and it is the basis for the victory in battle. As the saying goes: "To be vicious,



to be ruthless, strength is the foundation. Power is worth more than all skills." This means that strength is the element of martial arts. If a man doesn't have enough power to tie a chicken, how can he defeat the enemy in a tense and desperate struggle and save himself? Therefore, people with strong strength and skills can quickly master the methods, strategies and tactics of grappling, and face the enemy easily.

3) As the saying goes: "Kicking is not accurate, it is like jumping into a well." Because of the various methods of grasping and liberation, not only are the techniques very complex, the specifications are very strict, and they must be used precisely and accurately. Its movement is correct, its use is lawful, and the law must be accurate, otherwise the consequences will be disastrous. In the grappling technique, the joint should exceed its physiological limit. When acupoint-pointing, the whole-body strength should be concentrated on the key point of the acupuncture point, fully reflect the effort of "hand reach, enemy caught".

4) The fast duel with the enemy emphasizes the "fists like meteorites, eyes like lightning strikes". Grabbing is a self-defense technique in response to the enemy. Therefore, fast grasping and freeing can make oneself active and flexible, can overcome slowness with fastness, and can win the winning time in fastness. Faster one can catch the opportunity and attack, also seek the enemy's weaknesses, change tactics, and give full play to own strengths. Of course, quickness is based on accuracy. Fast and slow complement each other, so it is required to seek accuracy in fast, seek stability in fast, seek flexibility in fast, and seek skills in fast.



Figure 73: C1-9 Killing operation in close combat (cutting palm Kung Fu skill)

Source: Photographed by Xiaotao Guo, 2022

The Bronze Sand Palm is one of Shaolin's seventy-two arts of strong external strength. Specializing in the Kung Fu of the two palms and it is the core of Shaolin Kung Fu.

Function: The bronze sand palm exercise plays an important role in Shaolin boxing techniques. After the Kung Fu is mastered, if you touch things, things will be destroyed, and if you touch a person, the person will be injured. Although it is not as lethal as insidious Kung Fu and one-finger zen, there is a danger of casualties. It has the same functions as the cinnabar palm, so practitioners can only practice the left hand. If both hands are well trained, they must be used carefully. For example, the eminent monk Guangshun of the Shaolin Temple in the Ming Dynasty has been practicing bronze sand palm for more than 40 years. One day, a master from the other region came to visit. Guangshun pushed the wall with his hand. At that time, there was a deep hole in the wall, and the bricks were all powdered. The visitor left in amazement, and said, "Shaolin Temple Kung Fu is really well-deserved, and it still ranks first in the martial arts. It is the origin of martial arts, and it is admirable."

Requirement: To practice this exercise, one must obey the martial virtues and abide by the precepts, and have the kind thoughts of Zen Buddhism and compassion. Don't take action lightly. Only when you really encounter gangsters and enemies can you take action to subdue them, punish the bad guys for the kind people, and rescue them. Or when the thieves who are blocking the road and robbing you threaten your life, you can fight back in self-defense and defeat the thieves.

This palm Kung Fu is a kind of Kung Fu for hitting people with palms. It has a strong lethality. Practitioners are required not only to practice Kung Fu well but also not to deceive others.

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Figure 74: C1-10 Shaolin Qimei Stick vs Red Ying Spear Fighting technique

Source: Photographed by Xiaotao Guo, 2022

In ancient times, there was a saying "thirty percent stick skill and seventy percent spear skill". The difference between a stick and a spear is that the spear pierces a line but the stick hits a large area. The spear technique is all about the expansion and contraction of the dots, and the stick technique is the speed of pounding and splitting. The old saying goes: "Slow knife and quick stick is the best way to kill." Stick to pounding and splitting, and focus on the whole body. Those who are good at practicing sticks say: "One end of the stick is against the ground, and the other end cannot exceed the eyebrows, and the body and steps must follow the stick, palm to palm, and the stick flies up and down."

Shaolin Cudgel, divided into Monkey Cudgel, Qimei Cudgel, Zhenshan Cudgel, Panlong Cudgel, Liuhe Cudgel, Fengbo Cudgel, Split Mountain Cudgel, Mace Cudgel, Three-section Cudgel, Shaozi Cudgel, Xiaomeihua stick method, Babao mixed yuan stick method, Yaksha stick method, Shangsha card stick method, Zhongsha card stick method, Xiasha card stick method, Wuhu group sheep stick method, etc.



Figure 75: C1-11 Shaolin long lance vs stick fighting technique

Source: Photographed by Xiaotao Guo, 2022

Shaolin long lance refers to an ancient weapon unique to my country. The long lance is a combination of a spear and a single dagger. It has both a vertical blade and a horizontal blade, in the shape of the Chinese character "—" or "卜", so the weapon has many uses, such as splitting and stabbing.



Figure 76: C1-12 Double-swords vs. Po hacking knife weapon fighting technique

Source: Photographed by Xiaotao Guo, 2022

Shaolin double swords have movements such as flinging, splitting, slashing, stabbing, racking, dancing flowers, etc., with Siping horse (horse stance), Meridian horse (lung stance), hanging horse (virtual stance), kneeling horse, shovel horse, unicorn horse and other postures formula, form a routine. To practice double swords, both hands should be wielded freely and flexibly, the swords movements and footwork should be closely coordinated, the body and the weapon should be coordinated, and both attack and defense should be used.

The sword is ranked at the top of the "Eighteen Weapons". The double blade is a kind of short weapon. It has undergone evolution and spread from generation to generation. It is also divided into southern and northern schools. To defend the enemy and protect the temple, Shaolin monks often practiced double swords and other equipment. After the Qing Dynasty eradicated the Ming Dynasty, some patriots in southern Shaolin (Fujian, Guangdong and other places) often gathered in secret to practice the Shaolin double swords in order to fight against the Qing Dynasty and restore the Ming Dynasty. In modern times, Shaolin Shuangdao has become one of the traditional martial arts routines for people to exercise.

Shaolin double swords have movements such as flinging, splitting, slashing, stabbing, racking, dancing flowers, etc., with Siping horse (horse stance), Meridian horse (lung stance), hanging horse (virtual stance), kneeling horse, shovel horse, unicorn horse and other postures formula, form a routine. To practice double swords, both hands should be wielded freely and flexibly, the swordsmanship and footwork should be closely coordinated, the body and the weapon should be coordinated, and both attack and defense should be used. Now introduce several combinations of Shaolin double swords.

#### 1) Kneeling Horse and Knife

The right leg is bent, the thigh is level with the ground, the left leg is bent, the forefoot is on the floor, the heel is off the ground, the thigh is stacked on the calf, and the knee joint is not touching the ground to form a kneeling horse. Hold the knife with both hands, slightly bend the elbows. The edge of the two knives is upward, the height is at the level of the head, the right heart is outward, the left palm is inward, and the left blade is seen.

## 2) Shovel horse left sweep knife

The left foot is in the camp, the toes are buckled, and the knee is straight. The right foot belongs to the knee, and the left arm rotates inwardly so that the edge of the left blade sweeps from top to right, evenly in front, the tip of the blade is forward, the cutting edge is backward, the right blade is placed on the shelf, and the left blade is seen.

## 3) Zi Nian's Horse Knife

Continue the above pose, shift the center of gravity on the left foot, stand up, step forward with the right foot, bend the knee joint, straighten the left knee joint, and form a right meridian horse. The right knife moves forward from the head, slashes to the left and backward, sweeps backward through the back of the left knife, turns the wrist to make the knife-edge upward, and turns the left hand to make the left knife-edge lift the blade from the bottom up, cross the hands in front of the chest and abdomen, and the right hand in Up, left hand down. Only look at the left knife.

## 4) Get on the horse

Step forward with your left foot, bend your knee, and straighten your right knee into a left-handed horse. The right knife does not move, and the left-hand turns the wrist and straight arm to make the left knife to the right, downward, left, and upward, looking at the left blade.



Figure 77: C1-13 Shaolin Thirteen Spears vs. Spring and Autumn Sword Fighting Technique

Source: Photographed by Xiaotao Guo, 2022

Shaolin Thirteen Spears is a long spear in Shaolin weapons. Because there are thirteen types of spears in the routine, it is named Thirteen Spears. Good at the repeated use of stab, pick, split and pierce. The thirteen spears are also the weapons of the samurai in the competition field. In history, there is a heroic deed of Yue Fei gun picking Xiaoliang King. The standard actions are blocking, stabbing and so on.

Based on the stick technique, Shaolin Temple absorbs the essence of spear skills from different regions, and integrates them to create a spear-based, dual-use stick technique. Because of the good training system of Shaolin spear skills, strong utility, and well-prepared theory, it was cherished by martial arts people and soon spread to every part of China.

The spear technique is one of the important components of Shaolin martial arts. The book says: "The spear is the king of a hundred weapons." The ancient soldiers attached great importance to the spear because it could attack an enemy from a long distance. The warrior with great spear skill is unstoppable in the battle. Therefore, spear skills played a significant role in ancient military affairs.

Shaolin spear skills originated in the Song Dynasty, and their skills flourished in the Ming Dynasty. This is because Shaolin monks are good at absorbing the essence of hundreds of spear skills and integrating the culmination of hundreds of weapon skills.



Figure 78: C1-14 Shaolin Pu hacking knife vs spear fighting

Source: Photographed by Xiaotao Guo, 2022

Pu hacking knife, also known as a broadcasting knife, it is a weapon needs to be held by both hands, it appeared in Song Dynasty. The Pu Dao type is a weapon with a long and wide steel knife on a wooden handle, between the large knife and the single knife. The Pu hacking knife is versatile and is often used for self-defense.

The total length of the Pu hacking knife is about 1.2 to 1.5 meters. Its blade is longer than the large knife, accounting for about half of the total length. It can be split, stabbed, and chopped. When using, often hold the handle of the knife with both hands, like using a large knife, use the blade and the weight of the knife itself to slash the enemy.



Figure 79: C1-15 Spring and Autumn period hacking knife Fighting Technique

Source: Photographed by Xiaotao Guo, 2022

The Shaolin Spring and Autumn period hacking knife is a traditional Shaolin weapon. It is a long weapon. The whole set of movements has a reasonable and rigorous structure, smooth attack routes, and powerful and flexible moves. Chopping, slashing, flirting, hanging, picking, sweeping, etc. are the main knife techniques. The whole set of activities reflects the characteristics of fast stretching, and rapid and majestic movements, and it is suitable for people with certain basics to practice.

In the history of Chinese painting, murals are a unique art category. The development of ancient Chinese murals is closely related to people's beliefs, customs and aesthetic concepts in various historical periods but also reflects the political, economic, literary, artistic and technological development of the society at that time.



From the Southern and Northern Dynasties to the Song, Jin and Yuan dynasties, murals are not only about officials and nobles, but also folk life, depicting vivid and detailed pictures of ancient life for future generations, telling the story of the profound culture of the Chinese nation for thousands of years.

### **Part III The Value of Murals**

Ancient Chinese murals are the precious cultural heritage of human beings. From the perspective of cultural relics, they have three basic values contained in cultural relics, namely historical, artistic and scientific value, and also have educational and economic value for future generations.

#### **1 Historical Value**

As a cultural relic in human historical activities, ancient Chinese architectural murals have extremely rich historical value. First of all, ancient murals are a kind of physical remains, which are not only examples of cultural relics, but also true reflections and witnesses of ancient human social history. In the 1970s, archaeologists discovered more than 440 fragments of murals on the walls of palace buildings at the Qin Xianyang city site in Shaanxi Province, which are the earliest preserved physical remains of ancient Chinese architectural frescoes<sup>10</sup>. Its discovery confirmed that during the Qin and Han Dynasties, murals began to be gradually applied to palaces, pavilions and mansions. At the same time, although ancient architectural murals are a special kind of painting art, they are not simple decorations, but with rich themes and contents, they always show us the political, economic, cultural, life and other aspects of human society in that era. historical information. For example, in the Yuan Dynasty murals in the Water God Temple of Guangsheng Temple in Hongdong, Shanxi, the "dress up in the yard", "the emperor ate meals in the harem", "Fishermen Selling Fish" and "Harvest" were painted by the artist using folk fine brushwork and heavy color painting, describe a true portrayal of social life at that time<sup>11</sup> Secondly, the rich and colorful

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<sup>10</sup> Zhu Chongshou. *An Outline of the History of Chinese Murals* [M]. Beijing: Cultural Relics Publishing House, 1995.

<sup>11</sup> Zhu Chongshou. *An Outline of the History of Chinese Murals* [M]. Beijing: Cultural Relics Publishing House, 1995

ancient murals contain various historical connotations such as the history of religion, the history of art, the history of costumes, and the history of architecture. They provide valuable data for the study of ancient society. For example, the "Yu Gate Map" on the east north wall of Xue's ancestral hall in Hancheng, Shaanxi, depicts the Da Yu Temple in Shaanxi and Shanxi provinces and the ships traveling in the rapids of the Yellow River. It is used to study the development history of ancient architecture and shipbuilding.<sup>12</sup> At the same time, many murals have commemorative inscriptions, which provide a reliable archaeological basis for the age judgment of the murals and ancient buildings. In addition, the social and cultural life and social production scenes reflected on the murals all record the wisdom of the ancestors and play an extremely important role in inheriting the continuation of human cultural skills.

## 2 Artistic values

Ancient Chinese murals are an ancient form of painting. Although they are attached to buildings, their art forms are relatively independent, with strong decorative functions and outstanding artistic value. First of all, through the investigation and study of the high-level ancient architectural murals in some areas of our country, it is found that the ancient Chinese architectural murals are extremely rich in content and have outstanding appreciation value. Generally, according to the subject matter of the picture, it is divided into various types such as religion, myths and legends, stories of historical figures, folk customs, scenery, plants and animals, architecture, decorative patterns and so on. Secondly, most of the ancient Chinese murals that have been preserved to this day have been carefully conceived and composed by the painters, and have high aesthetic value, providing a wealth of original materials for contemporary art studies in artistic creation research. The composition of the picture is usually: large-scale figure paintings, with a clear theme and consistent master and subordinate; religious story paintings, generally with plot as the main body, landscapes, clouds, figures and buildings interspersed; myth and figure story paintings mostly use comic strips to express the content, or Use ink lines to demarcate, or not. In addition, in the practice and development of art, the skills of the painters are becoming more and more

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<sup>12</sup> Liu Hexin, Chang'an. Ancient architectural mural art [M]. Xi'an: World Book Publishing Company Xi'an Company, 2008.

exquisite. In the painting method, there are line crafts such as twist, orchid, fine brushwork, splashing ink, leaching powder and gilding, and Fu Cai methods such as heavy color and ink color<sup>13</sup>. At the same time, ancient murals are also very particular about the use of colors, with a wide variety of pigments and brilliant colors. All these provide rich reference and inheritance for people's artistic creation today. Finally, during the development of ancient Chinese murals, there appeared many painters such as Wu Daozi, Yang Tingguang, He Changshou, etc. who specialized in the creation and drawing of murals, and formed various unique styles and schools of painting, which influenced the subsequent period of time. The development of mural art over time has also made great contributions to the study of the history of Chinese painting art.

### 3 Scientific value

Science is a knowledge system that reflects the objective laws of nature, society and thinking, and is a theoretical form of human cognition. On the one hand, the scientific value of cultural relics reflects the scientific knowledge and technical methods formed by predecessors in social practice, and also provides rich research value for future generations to understand the scientific technology and social production at that time. First of all, the rich content, subject matter and expression techniques of ancient frescoes vividly illustrate the level of people's cognition and utilization of the world at that time. A large number of scientific knowledge and technologies related to astronomy, geography, culture, architecture, manufacturing, art, clothing, food, etc. can be vividly displayed in various buildings, providing us with a vivid picture of the development of human society in the past. For example, on the north wall of the Sanqing Hall of Yongle Palace in Shanxi, there are large-scale Taoist murals symbolizing the twenty-eight constellations. The constellations appear in the personified image of star gods, and they are accompanied by animal characteristics to express their identity, reflecting people's understanding of time and space in ancient society.<sup>14</sup> Another example is the "Casting Tripod Map" of Dayu Temple in Hancheng,

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<sup>13</sup> Chai Zejun . The artistic value of murals in ancient temples in Shanxi [J]. Cultural Relics Quarterly, 1999, (1)

<sup>14</sup> Deng Zhao. An exploration of the image characteristics of the twenty-eight places in the frescoes of the Sanqing Hall of Yongle Palace [J]. Meiyuan, 2011, (3)

Shaanxi Province, which vividly records the craftsmanship and technology of ancient people at that time. Secondly, the various information carried by the ancient murals themselves are also important physical materials for our scientific research. We can use cultural relics, history, archaeology, art, physics, chemistry, biology, architecture and other multidisciplinary means to comprehensively study the various information carried by murals, and lay a scientific theoretical foundation for cultural relics research.

#### 4 Cultural Value

The existence of ancient architectural murals is not isolated, it is not only a part of the architectural space but also a member of the entire urban environment. Although the form and function of ancient architectural murals will be constrained by the times, it reflects the cognitive process of human beings to society, embodies people's pursuit of aesthetic ideals, and is closely integrated with modern social life, with rich social value.

Murals not only have the general laws of painting but also are full of rich humanistic spirit elements and have significant cultural value. China has a vast territory and diverse cultural forms. The architectural murals of various historical periods in the east, west, north and south fully show us their own unique cultural connotations. From the perspective of the types of murals, the murals of temples embody the development and inheritance of religious culture; the murals of palaces represent the political ideals of the superstructure of the country; the murals of temples entrust the ancestors' view of time and space and the universe; the murals of mansion houses show more folk cultural life. At the same time, these architectural murals with rich content and various forms also provide an important archaeological basis for the inheritance and development of modern social culture.

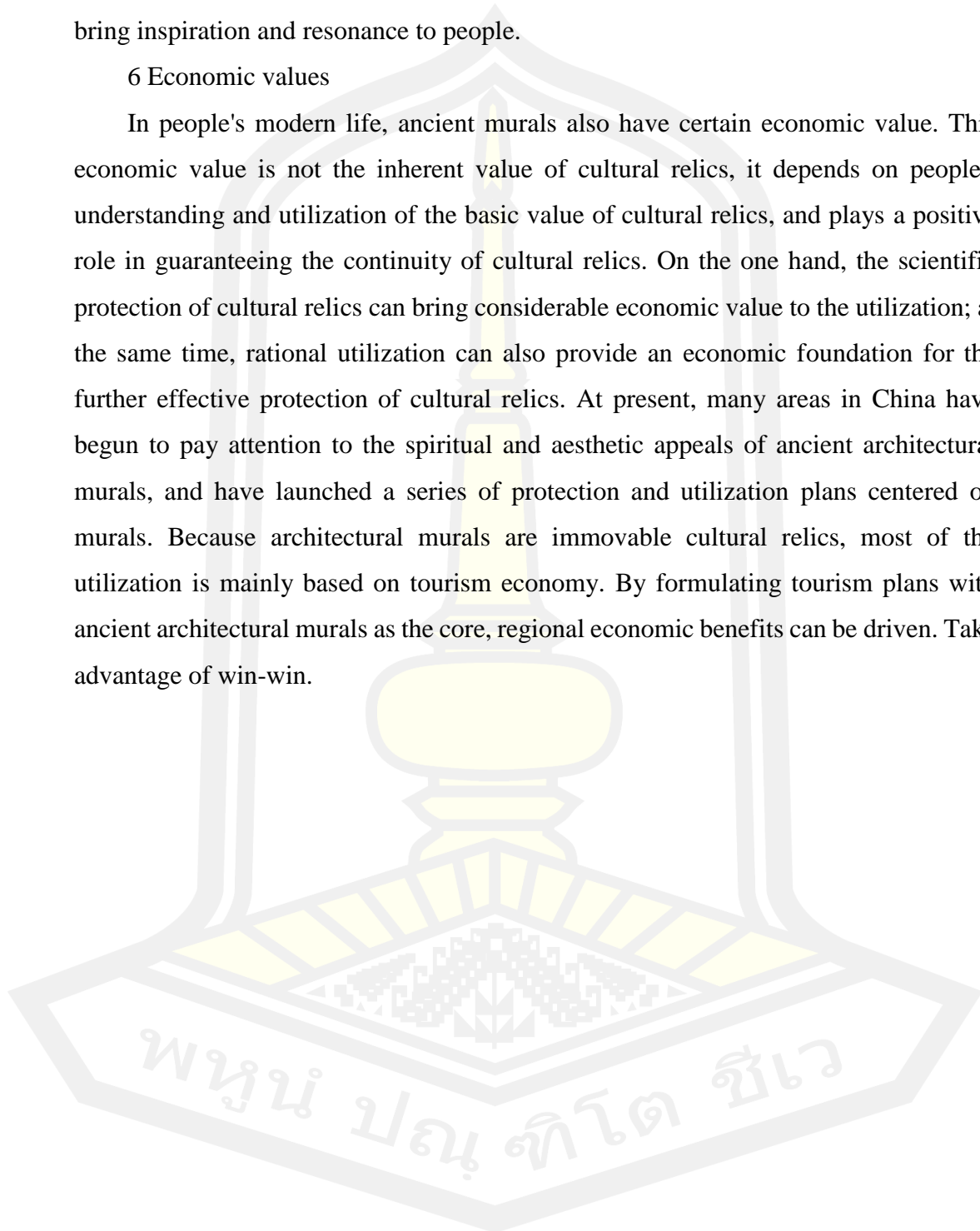
#### 5 Educational values

Another important function provided by ancient murals to the society is a mission, which contains two meanings, one is propaganda and the other is education. First of all, as a cultural carrier, ancient Chinese murals convey the splendid culture of the Chinese nation in various historical periods to the people in the most direct way of communication and play a positive role as a bridge for mutual understanding between the cultures of different ethnic groups. At the same time, ancient Chinese murals have rich educational significance. They create and develop their artistic style in their unique

national form, strongly express the cultural spirit of the nation, and are important material materials for patriotic education. In addition, some educational themes can also bring inspiration and resonance to people.

#### 6 Economic values

In people's modern life, ancient murals also have certain economic value. This economic value is not the inherent value of cultural relics, it depends on people's understanding and utilization of the basic value of cultural relics, and plays a positive role in guaranteeing the continuity of cultural relics. On the one hand, the scientific protection of cultural relics can bring considerable economic value to the utilization; at the same time, rational utilization can also provide an economic foundation for the further effective protection of cultural relics. At present, many areas in China have begun to pay attention to the spiritual and aesthetic appeals of ancient architectural murals, and have launched a series of protection and utilization plans centered on murals. Because architectural murals are immovable cultural relics, most of the utilization is mainly based on tourism economy. By formulating tourism plans with ancient architectural murals as the core, regional economic benefits can be driven. Take advantage of win-win.



## Chapter 4

### The History of Shaolin Temple Traditional Kung Fu and Pre-modern Traditional Fighting

Shaolin Kung Fu is a part of Chinese martial arts. Kung Fu is continuously developed and formed through long-term practice and evolution for the needs of production struggle and war. As early as 600,000 years ago in the primitive Stone Age, our ancestors used stone hammers, stone axes, stone sickles, stone shovels, fishbone forks, stone knives, etc. For hunting, fish, chop wood, etc. People used stone tools to fight beasts. The concept of slashing, hacking, and smashing was acquired during the fight.

With the development of society and productivity, stone tools evolved into bronze and iron tools. Coupled with the emergence of oppression and oppressed classes, the struggle between princes and princes gradually formed a military war. The production struggle, military struggle, and anti-disease struggle in ancient times made people realize the close relationship between physical strength and their development. It forced people to seek ways to strengthen their bodies to meet the needs of production, anti-epidemic and military wars, and to defend themselves. They combine the forms of productive labor and assassination actions in war, create a set of comprehensive fitness method, it laid the foundation of the emergence of Kung Fu.

#### Part I Pre-Modern Martial Arts History

##### 1 Martial art in primitive society--Martial arts in ancient history legends

Legend is a way of describing human beings that began before writing, which includes myths and legends. To interpret distant history in legends and myths is not only a kind of cultural consciousness, but also the responsibility of historians. Therefore, the historical research and writing of martial arts obviously cannot ignore them, but should use this as the beginning of storytelling.

The legends of the "Three Emperors" of Suiren, Fuxi and Shennong respectively reflect some of the social development characteristics of the late Paleolithic and early Neolithic periods. The legend of Sui Ren's "drilling wood and making fire" reflects the

social life of the invention of artificial fire in the late Paleolithic period. Shennong was related to agriculture in the middle Neolithic period. Fuxi's "teaching the people to hunt" and tie nets to fish, and also "looking up the celestial phenomena and overlooking the geography, observe how animals integrate with the environment, learn about things close by personal experience, and explore things far away by analyzing similar situations, then Bagua is created" ("The Second Biography of the YiZhuan"). It can be seen that there are primitive and simple logical thinking and dialectical thinking. The "Bagua Palm" in traditional boxing is crisscrossed when the main movements are palm transformation and walking, walking and turning, and it is divided into eight directions (four squares and four corners). It is similar to Bagua picture in Zhouyi book, hence the name "Bagua palm".<sup>[15]</sup>

The legend of the Five Emperors reflects the history of the prosperity and disintegration of the patriarchal clan society. According to the "Records of the Grand Historian: The Chronicle of the Five Emperors", the Yellow Emperor, Zhuān xū, Emperor Ku (kù), Tang Yao and Yu Shun were the five emperors. The war related to martial arts in this period was that the Yellow Emperor united with the Yan Emperor to defeat Chiyou, the leader of the Dongyi tribe, and the northern nationality xūn yù, and expanded their domain to the northern Hebei region and the middle reaches of the Yellow River. Among them, the "Battle of Zhuolu" with Chiyou most famous. "Shuyi Ji" contains: "Chiyou's ears and beard are like swords and halberds, and his head has horns. He fights with Yellow Emperor, uses his horns to attack people, and people cannot resist." The people of the Chiyou tribe wear fake horns on their heads to train warriors. Decorate the head with bison horns to show off its bravery, agility and strength. Later, a game of wearing bull horns and fighting against each other in twos and threes was spread among the people in this area, called "Chi You Game",<sup>[16]</sup>This It should be one of the oldest forms of martial arts hand-to-hand combat. Some

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<sup>15</sup> Member of Kung Fu (Volume 1) [M]. Beijing: People's Sports Publishing House, 1991: 69-70.

<sup>16</sup> Cui Lequan. Sports History [M]. Beijing: China Encyclopedia Publishing House, 1998: 37.

confrontational sports activities that emerged later, such as wrestling and other wrestling activities, are all related to horns combat.

## 2 Kung Fu in the Stone Age

It is generally believed that Lama ape is the ancestor of human beings. The fossils of this ancient ape were found in the Siwarik Mountains bordering India and Pakistan, Kenya, Hungary, Greece and Yunnan province in China. Among them, the fossils found in Lufeng, Yunnan has the richest information, and the academic definition named them lufeng species. The Compilation Group of "Concise Chinese History Reader", Institute of History, Chinese Academy of Social Sciences. Concise Chinese History Reader according to Chinese paleoanthropologists the material of Lama ape, which proposes the idea of human origin in southern Asia. It can be concluded that China is one of the important regions in the world for the origin of mankind.

In the process of human origin, the evolution from ape to man has gone through a long time. In this process, the differentiation of hands and feet, walking upright and making tools are of decisive significance, and the key to the differentiation of hands and feet is that ancient apes began to pick up objects with their hands, and at the same time, they could use sticks and stones to defend and attack beasts. The martial arts performance of martial arts, that is, the use of equipment to fight offense and defense.

During the primitive society, humans used stone tools for productive labor, which archaeology calls the Stone Age. The Stone Age is divided into the Paleolithic Age and the Neolithic Age. The Paleolithic Age began about 3 million years ago and ended about 10,000 years ago. The Paleolithic Age is generally divided into three periods: early, middle and late.

In the early Paleolithic period, about 3 million to more than 100,000 years ago, the remains of ape-man discovered in my country are mainly Yuanmou ape (about 1.7 million years ago) and Lantian ape (1.15 million to 650,000 years ago), Beijing ape (about 700,000 to 200,000 years ago). Stone tools were found at both the Yuanmou and Lantian sites. More than 100,000 stone tools were found in the caves where the Beijing ape lived, which shows that stone tools were widely used at that time, including choppers, scrapers, sword-shaped tools and so on. The use of stone tools can be seen as the origin of martial arts equipment. Because "primitive human beings do not distinguish between tools and weapons, stone tools are stone weapons, stone pieces are



used as tools, and stone pieces are used to fight as weapons. Therefore, the description of stone weapons should begin with the description of stone tools, and when stone tools are clear, stone weapons are also clear. That's it." Stone tools are stone martial arts weapons. Stone tools similar to weapons can be divided into 7 types: oval, rhombus, kidney, long knife, square, triangle and trapezoid. Among the unearthed objects in Zhoukoudian, there are stone axes with blade. In addition, there are bone weapons and horn weapons, the most notable and complete ones are chisels and knives made of buckhorn and other animal leg bones, with sharp edges. It can be seen that Beijing apes already have a lot of stone weapons, and they have begun to use bone weapons and horn weapons.



Figure 80: Image of dancing people in the rock paintings of Cangyuan, Yunnan

Source: Photographed by Xiaotao Guo, 2022

In the rock paintings of Cangyuan, Yunnan, there are pictures simulating hunting and war. In Figure 1, everyone holds shields, weapons, and animal horns. Some people have feathers on their heads, wear animal horns, drape feathers, and tie animal tails, showing a totem dance.<sup>[17]</sup>

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<sup>17</sup> Liu Enbo. Atlas of Chinese Dance Cultural Relics [M]. Shanghai: Shanghai Music Publishing House, 2002: 13.



Figure 81: The images of warriors and dancers in Huashan rock paintings in Guangxi  
 Source: Photographed by Xiaotao Guo, 2022

The Huashan rock paintings in Guangxi Zhuang Autonomous Region contain images of warriors and martial arts. The Huashan rock paintings belong to the Luoyue people in the Bronze Age. They have a history of more than 2,000 years and have strong cultural characteristics of sacrifice. It can also be seen that the continuation and development of prehistoric martial arts

There are more than 1,800 existing images of Huashan rock paintings, including human, animals, bronze drums, knives, swords, bells, boats, etc. Among them, there are more than 1,500 human figures, which are large in scale and spectacular.<sup>[18]</sup> The figures squatted and bent their arms like a frog. The artifacts are mainly knives, swords, bronze drums, etc., and the content mostly depicts the social ideology of sacrifice, battle, celebration and perform. Because the content is related to the battle, there are also interpretations of praying for victory in the war.

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<sup>18</sup> Wang Jianhua, Zhou Hanquan. The Grand View of Rock Paintings: Rock Paintings in Guangxi Zhuang Autonomous Region [J]. Chinese Rock Paintings, 2016(2): 40.

In primitive religious activities, there was a duel of martial arts combined with witchcraft. According to the "Book of the later Han Dynasty": Nanjun man in Bajun county has five surnames: Ba, fan, Xiang and Zheng. They all come from Wuluo and Zhongli Mountain. There are two red and black acupoints in the mountain. The son of the Ba family was born in the red acupoint, and all the sons of the four surnames were born in the black acupoint. There is no ruler, but all serve ghosts and gods. They throw their swords in the stone cave. Those who can make an appointment will be regarded as kings. The Minister of Ba's son affairs is the only one among them, and everyone sighs<sup>[19]</sup>. Some tribes begged the gods by throwing swords, and used the sword-throwing competition to determine the tribal leader.” This is similar to modern martial arts competitions.



Figure 82: The hunting images in the Daheigou rock paintings of Xiaobei

Source: Photographed by Xiaotao Guo, 2022

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19 Southern Song Dynasty Fan Ye. Later Han Dynasty [M].Tang Dynasty Li Xian et al., Note. Beijing: Zhonghua Bookstore, 1965: 2840.



Figure 83: The hunting image in Xiaobei's big black hole rock painting

Source: Photographed by Xiaotao Guo, 2022

The fighting of ancient humans originated from the survival instinct. One was passive self-defense, and the other was active fighting with humans or beasts to obtain food. "Zhuangzi · Dao Zhi" records the speculation about the initial scene of primitive society: "In ancient times, there were many animals and few people, so the people lived in caves to avoid them."<sup>[20]</sup> "Han Feizi: WuGu" adds to this: "In the ancient world, there were few people and many beasts, and the people were invincible."<sup>[21]</sup> "Huainanzi-Lan

<sup>20</sup> (Qing) Wang Xianqian, Ji Jie. Zhuangzi [M]. Shanghai: Shanghai Ancient Books Publishing House, 2009: 309.

<sup>21</sup> Gao Huaping, Wang Qizhou, Zhang Sanxi , Annotation. Han Feizi [M]. Beijing: Zhonghua Book Company, 2010: 698

Mingxun" contains: "Beasts prey on humans, eagles catch infants." <sup>[22]</sup> "Huainanzi · Ben Jingxun" also records: "mice, hyena, raptor, wild boar, snakes are all harm to the people."<sup>[23]</sup> Under the natural conditions of numerous raptors and beasts, primitive human beings have to face them and fight to the death with them out of survival needs. From another point of view, raptors and beasts are also the source of food for primitive man. In this regard, primitive man should summarize the skills and experience of fighting beasts, conduct active attack or cooperative hunting (Figure 3), in order to kill large animals and feed themselves.



Figure 84 Shaolin Temple Weapons Museum  
(Paleolithic stone axes, stone shovels, etc.)

Source: Photographed by Xiaotao Guo, 2022

<sup>22</sup>(Han) Liu An. Huainanzi [ M]. Chen Jing, Annotation. Zhengzhou: Zhongzhou Ancient Books Publishing House, 2010: 99.

<sup>23</sup> (Han) Liu An. Huainanzi [M]. Chen Jing, annotation translation. Zhengzhou: Zhongzhou Ancient Books Publishing House, 2010:126

## Part II Xia, Shang and Zhou martial arts

### 1 Weapons in military warfare

In ancient times with low productivity, wars took place in order to compete for food, water, territory, and spouses. War became the main channel for obtaining living materials, and weapons played a crucial role in the outcome of wars.

#### 1.1 Development of bow and arrow

According to "Yue Jue Book", the Xia Dynasty began to "use copper to produce weapons". According to archaeological findings, handicraft workshops for smelting bronze were discovered at the Erlitou site in Yanshi, Henan Province in the late summer and early Shang Dynasty, and some bronze weapons such as Ge, Qi and Jiancu were unearthed. Its casting technology has reached a certain level is much better than the first generation of bronze weapons. After entering the Shang Dynasty, especially in the middle and late Shang Dynasty, the bronze smelting and casting industry has developed tremendously, which has surpassed the low-level stage of mixed smelting of ores and reached a higher level of pure copper, tin and lead smelting. The increased development of bronze smelting and casting technology has promoted significant progress in weapon-making technology.

During the Shang Dynasty, Bronze and Neolithic tools were used interchangeably. Archery has become an important skill in people's production, daily life and military warfare. With the widespread use of bronze wares in the Shang Dynasty, bronze arrowheads began to gradually replace the stone and bone arrowheads in the earlier period. Zhou Wei wrote in his "Draft of the History of Chinese Weapons": "The arrowheads of the Shang Dynasty unearthed from the Yin Ruins are made of stone, shell, bone and copper." "There are a spot of stone and shell arrow so they may not be used for wars. There are a lot of bone arrowheads, and their shape changes are also the most complicated. There are many bronze arrowheads, only slightly inferior to the bone arrowheads." At this time, the bronze arrowheads were single in shape, all in the inverted beard style, with a ridge in the middle, and a stem below the ridge. Arrowheads are a kind of weapon that consumes a lot of bronze, and once they are fired, they are difficult to recover, which just revealed that the copper smelting technology had reached a considerable scale and level in Shang dynasties. Compared with the bronze

arrowheads of the Xia Dynasty, the Shang Dynasty inherited the metallurgical production technology and arrowhead-making technology of the Xia Dynasty, and also had a practical summary and refinement, and mastered and improved the knowledge of arrowhead flying skills. The bronze arrowheads of the Shang Dynasty have evolved from the original conical and flat stone arrowheads to whisker-shaped or inverted whisker-shaped. This bronze arrowhead flies faster and more stable than the conical or flat shape of the Xia Dynasty.



Figure 85: Arrow (Shaolin Temple Weapons Museum)

Source: Photographed by Xiaotao Guo, 2022

During the Western Zhou Dynasty, wars were dominated by chariot warfare. The large-scale and inconvenient chariot warfare made archery the most lethal way, so archery has become a key factor in determining the victory of a war. In order to improve the combat capability of the soldiers, the Western Zhou Dynasty set up special military training places such as "Bi Yong" and "Pan Gong" in the suburbs of the city. The emperor regularly holds sacrificial ceremonies in Bi Yong. Before the ceremony is held, an archery competition is held, and a samurai is selected.

## 1.2 "Ge"

"Ge" is a kind of long weapon. It is called "Hook weapon" because of the use of hooks, pulls, pecks and other actions (Figure 7). Ge originated from the Stone Age and evolved from the axe. Ge's shape limits the performance of its techniques to a certain extent, making the horizontal technique of hooking and pecking its main effect, and basically having no direct stabbing effect.



Figure 86: Shaolin Temple Weapons Museum (Xia Dynasty Ge)

Source: Photographed by Xiaotao Guo, 2022

## 2 Spear

The "spear" is the other main long weapon in battle. Spears appeared in Shang Dynasties, and there were two styles at that time: one with a barrel straight through the tip of the spear, and the other with a barrel that ended at the handle. The shape of the spear body is round or flat, the handle is cylindrical, and the arrow has thorns and stems. The bronze spears unearthed from the Yin Ruins in Anyang are all double-edged, with double ears on the handle, which are used to tie the necklace, and are exquisite and sharp. "The bronze spear of the Shang Dynasty has also evolved from the gap between the spears to the shape of the tip of the spear, and the evolution has stopped at the



segment of the handle".<sup>[24]</sup> In the Western Zhou Dynasty, the spear blade of the bronze spear was longer and the blade was slightly shorter. In the Western Zhou Dynasty, there were two kinds of chief spear and barbarian spear. The chief spear is shorter, which is conducive to the close combat of the infantry, while the barbarian spear is relatively long, and is mostly used for vehicle battles at a slightly longer distance. Generally speaking, changes in the shape of weapons will inevitably lead to changes in the use of their techniques. During the Shang and Zhou dynasties, when chariots fought, not only the weight that a chariot full of soldiers with weapons could bear, but also the space for movement and flexibility when using weapons. Due to the limited space on the chariot, it is impossible to effectively use the various techniques of the long soldiers, so the spear can only play a simple and clumsy vertical assassination, so the "spear" is also known as "stabbing soldiers".

With the development of the metallurgical industry, the weapons have been continuously improved. During the Western Zhou Dynasty, there appeared a long weapon, the halberd, which was a combination of spear and ge (Figure 8). The halberd is in the shape of "X" or "Bu", which can skillfully integrate the techniques of spear and Ge. It can not only perform vertical straight stabbing and piercing techniques, but also use horizontal hook, peck, pick and split functions, so its killing ability is far superior to that of ge and spear. In the era of cold weapons, the halberd has obvious advantages. It can be equipped with cavalry, infantry, boatmen and other arms, and has a large lethality. Therefore, it has become a weapon with a wide range of use and a long duration. "Millions of halberds" and "millions of long halberds" are often used as pronouns for soldiers in literature records, which shows the status of "halberds" in ancient wars.

The transformation and development of labor tools is the premise of creation of other cultures. The Xia Dynasty was the turning point of China's transition from stone to bronze, and the Shang and Zhou dynasties were the splendid and prosperous period of bronze culture. This change not only affects people's production and life, but also

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<sup>24</sup> Zhang Dalin. China Up and Down Five Thousand Years [M]. Beijing: Minzu University Press, 2002 :65.

affects the military war between countries and nations, and also provides a prerequisite for the evolution of ancient martial arts weapons.



Figure 87: Human head-shaped bronze halberd (Western Zhou Dynasty)

Source: Photographed by Xiaotao Guo, 2022

### **Part III Spring and Autumn and Warring States Martial Arts**

In the age of cold weapons, martial arts have always been inseparable from the wars of the past dynasties. The war has effectively promoted the development of martial arts combat techniques, and the shapes and types of martial arts equipment have been continuously enriched and complete due to frequent army battles. The Spring and

Autumn Period and the Warring States Period was a prominent stage in Chinese history with frequent wars and endless beacon fires. The warring parties often used hundreds of thousands of troops, and larger battles were often staged and protracted. Under the background of this era, Kung Fu continued to develop its own pace through the stage of military battles.

#### 1 The method of warfare based on chariot warfare

Judging from the existing relevant information, the chariot warfare, which was widely used in the Yin and Shang Dynasties, was still the main mode of warfare among countries during the Spring and Autumn Period and the Warring States Period. The northern princes basically used chariots as their main battlefield equipment, and the number of chariots became an important criterion to measure the strength of a country's armed forces at that time. According to "Zuo Zhuan", in the year of Yin AD, Duke Zheng Zhuang "ordered his son Fengshuai to take two hundred chariots to attack Beijing", which was the first chariot battle recorded in the Spring and Autumn Period. Since then, the scale of the chariot battle has gradually escalated and became the decisive military means in the feudal hegemony at that time. King Ling of Chu was very proud of the many chariots in the state of Chu, and exclaimed that "the princes are afraid of me." The powerful backing of the feudal lords, the world under one umbrella; Jin, one of the "Five Hegemons in the Spring and Autumn Period", had a super-strong military chariot lineup of "four thousand rides" in its heyday. Duke Wen of Jin once put into a chariot in the battle of Chengpu. Seven hundred times, they defeated the Chu army with an absolute advantage.<sup>[25]</sup> According to statistics, during the Spring and Autumn Period more than 200 years, there were no less than 483 military operations. The common feature is the car battle.<sup>[26]</sup> In the battlefield fighting that was dominated by chariot warfare at that time, except for shooting in addition to bows and arrows, long

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<sup>25</sup> Li Yuan. On the Chariot Wars in the Spring and Autumn Period [J]. *Qiushi Xuejian*, 1986(4): 102-106, 111.

<sup>26</sup> He Pingli. A brief discussion on the reasons for the rise and fall of chariot warfare in the Spring and Autumn Period and the Warring States Period [J]. *Military History Research*, 1992(2): 99-105, 118.

soldiers such as ge, spear and halberd are also commonly used weapons. This is mainly because, in the chariot battle, even if the chariots are close in height, the four wheels are staggered and the horses meet, there is still a distance of at least 4 meters between the two armored soldiers, which is obviously not a long soldier to play a role.

## 2 The scene of water and land attack reflected in the Warring States War Figure Pot

Among the cultural relics collected by the Palace Museum, there are also artifacts related to the war scenes of the Spring and Autumn Period and the Warring States Period. The Warring States Banquet, Music, Mulberry, Shooting and Hunting, the war-patterned pot vividly reflects the scene of a water and land attack in this period (Figure 9). From the picture, the water battle is carried out on a double-decker warship. The two ships meet, the battle flag is flying, and the soldiers on both sides are holding long-handled weapons to fight to the death. It shows the three-dimensional attack and defense state of the battlefield; the land battle map shows the scene of attacking the city. The battle between the attackers and defenders is fierce. The attackers hold spears, geese, daggers, etc. and climb the long ladders to charge heroically, and the defenders are not afraid, using bows and arrows, stone, long Ge, daggers, etc. to fight back resolutely, vividly reproducing the fierce battle scenes of the countries competing for hegemony at that time.

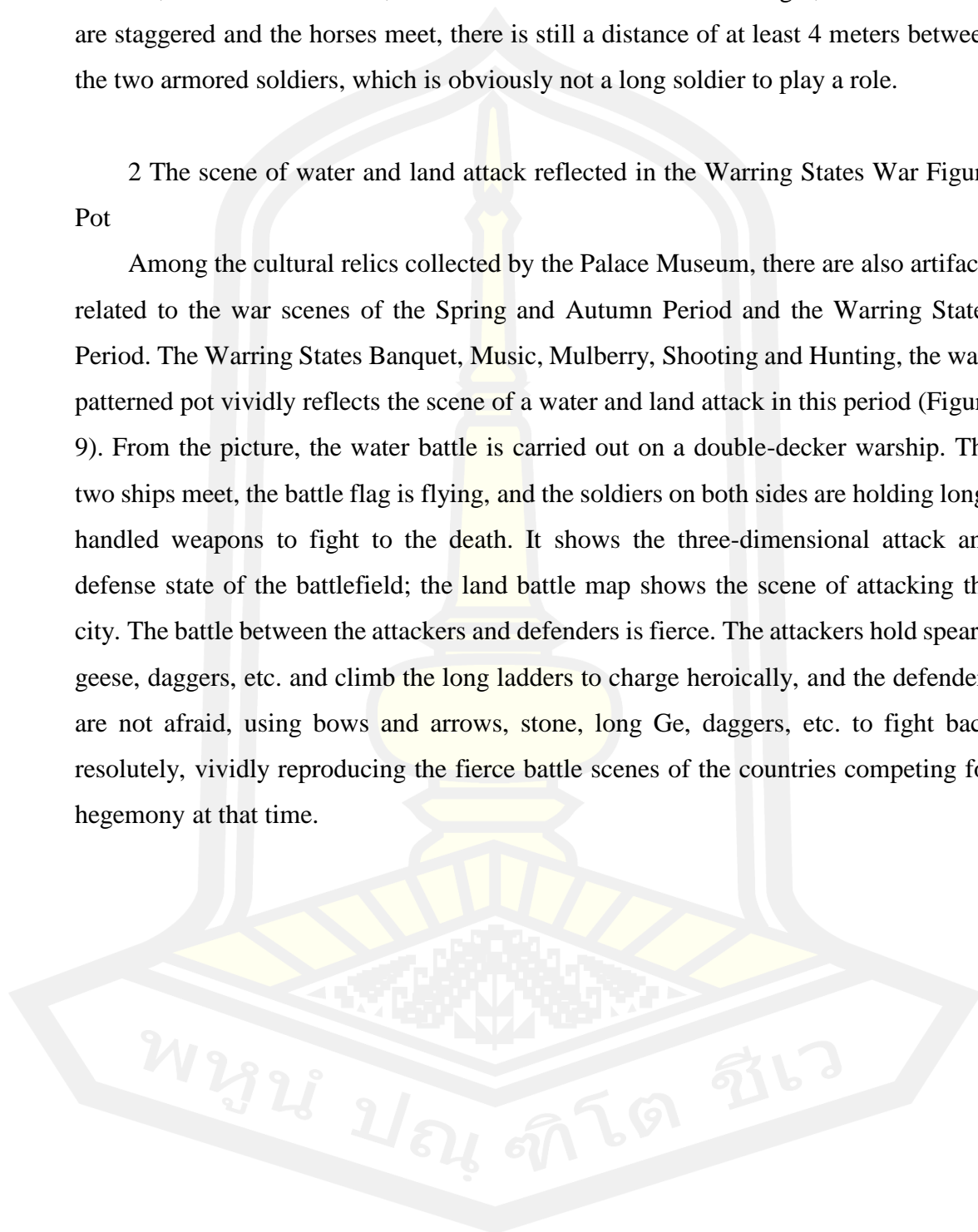




Figure 88: Feasting, Caisang, Shooting and Hunting War Pattern Pot (Partially Expanded)

Source: Photographed by Xiaotao Guo, 2022

### 3 Qin and Han martial arts

The Qin and Han dynasties were an important historical stage in the evolution of Chinese martial arts. Civil rebels and inter-ethnic wars promoted the development of military martial arts. From the initial "unification of the soldiers and the people" to the later "separation of the soldiers and the people", military martial arts have been promoted to the people. Although the surface form seems to be drifting away from the military environment, from a certain level, military martial arts have gone out of the military, went to the folk, induced the germination of traditional martial arts. In the initial stage, under the influence of social environment, science and technology and traditional culture, martial arts gradually became rich and bright, no longer a cold "skill", thus opening up a colorful "dao".

The tyranny of the Qin Dynasty led to a large-scale peasant uprising. 900 garrison soldiers "cut wood into soldiers, raised poles into flags, the world gathered to respond, and the scenery followed after winning food". "However, Chen She used the garrison to disperse hundreds of people, shouting loudly, without using bow and halberd

soldiers, hoeing white stiles, looking at the house and eating, and running rampant in the world. No stabbing, no strong crossbow shooting." <sup>[27]</sup> They did not have strong ships and cannons, so they could not show their superiority in armament, and they were unarmed. Only by holding simple white stiles (that is, wooden sticks) and agricultural tools, the Qin Dynasty quickly collapsed. As Cheng Zongyou, a master of martial arts in the Ming Dynasty, said in his "Shaolin Cudgel Art Explanation": "Qin people struggled with their white stiles, winning and widening the first difficulty, and settled in the ancient military system?" <sup>[28]</sup> Under the conditions of "cutting wood into soldiers", the stick became the most powerful and effective weapon for the peasant uprising in the late Qin Dynasty.

Jiaozhi is a kind of "two-two-equivalent" corner fighting activity that began in the Spring and Autumn Period and the Warring States Period, similar to today's wrestling. Pei Siji explained Yingxun's words: "During the Warring States Period, the etiquette of martial arts was slightly increased, and it was considered to be playful and exaggerated. Qin changed its name to Jiaozhi. The horns are also horns; those who reach are contradictory." The "conflict" and "wrestling" mentioned in the historical materials refer to a kind of hand-to-hand combat in ancient times, in which wrestling and physical strength were used to compete. Wen Ying said: "Case: Qin named this music as horns, two pairs are equal, and the skills of wrestling and horns are shooting and fighting, so it is called horns."

During the Qin and Han dynasties, jiaozhi was very prosperous, and it was often indistinguishable from music and dance. The scale was small and large, and the grand occasion was unprecedented. After Qin Shihuang unified the whole country, he changed the name of wrestling, the ritual of martial arts during the Warring States Period, to Jiaozhi. "After the Spring and Autumn Period, the weak and the young were destroyed, and they became the Warring States period. The rituals of martial arts were added a little, and they were considered to be entertaining, and they were praised by

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<sup>27</sup> (Han) Sima Qian. *Shi Ji, Qin Shi Huang's Chronicle* [M]. Beijing: Zhonghua Bookstore, 1959: 1964.

<sup>28</sup> [Ming] Cheng Zongyou. *Shaolin Cudgel Art Explanation* [M]. Taiyuan: Shanxi Science and Technology Press, 2006: 3.

each other. However, the Qin Dynasty changed its name to the role, and later spread to the public. In 1975, a wooden grate unearthed from the Qin Tomb in Fenghuang Mountain, Jiangling, Hubei Province, was painted with three people shirtless, wearing shorts, waist belts, and shoes with upturned heads. Push forward with both hands, while the person on the far right attacks the opponent's head with his right hand.

Both hands, as if to act as a referee (Figure 4-11). There were curtain streamers on the three of them, so it was inferred that the match of corner arrivals might be played inside the curtain. Judging from several factors such as players, referees and venues, in the Qin Dynasty, the corner competition had begun to take shape, and the competition system had been quite complete. An openwork bronze plaque unearthed from a tomb of the Qin and Han Dynasties, now in the Shaanxi Provincial History Museum, also depicts a picture of two people standing barefoot, hugging their waists or pulling their legs, hugging each other, and looking at each other with round eyes (Figure11). The "Hand Fighting Map" of Han portrait bricks unearthed in Xindu, Sichuan also vividly depicts the posture of the two people, staring at each other intently, ready to go.



Figure 89: The angle of Qin tomb wood  
Source: Photographed by Xiaotao Guo, 2022



Figure 90: The Warring States Corner Reaches the Bronze Medal

Source: Photographed by Xiaotao Guo, 2022



Figure 91: Portrait of Que Han in Dengfeng Shaoshi

Source: Photographed by Xiaotao Guo, 2022

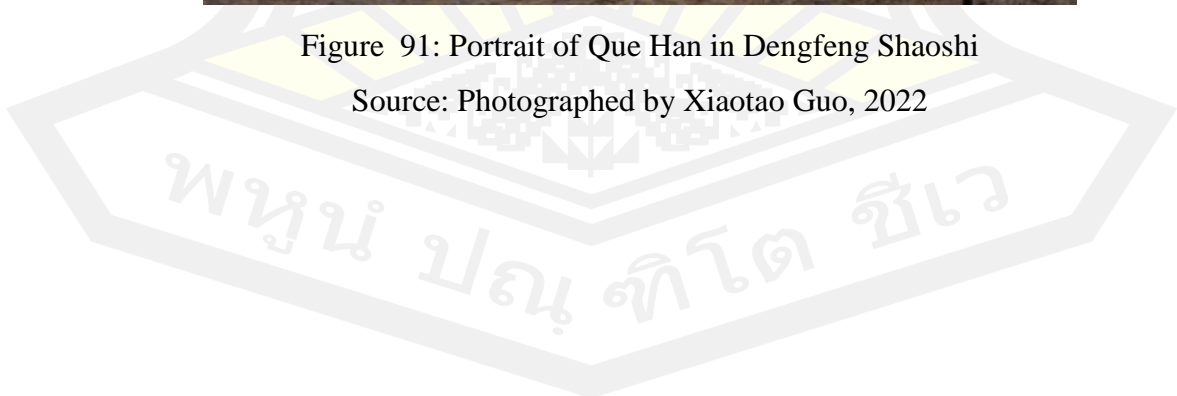






Figure 92: Nanyang Portrait Gallery, Man fight against Beast, Portrait of Han Dynasty

Source: Photographed by Xiaotao Guo, 2022

Numerous similar Han portraits are enough to prove the widespread existence of fighting between humans and beasts in the Qin and Han Dynasties, which not only became a popular activity of all social strata at that time, but also an indispensable item for some important social activities. From the costumes of the warriors wearing masks in the painting, it can be seen that this costume may have some special meaning, related to a special occasion or important sacrifice. In addition, judging from the fighting beasts, most of them are ferocious and powerful beasts such as cows, tigers, and bears, which shows that people in the Qin and Han Dynasties worshipped and yearned for strong men.





Figure 93: The front of the second door lintel of the false door on the south wall of the stone front room of the Han Dynasty statue in Nanyang (people fighting)

Source: Photographed by Xiaotao Guo, 2022



Figure 94: The lintel of the second door of the false door on the north wall of the stone front room of the Han Dynasty in Nanyang (people fighting)

Source: Photographed by Xiaotao Guo, 2022

During the Qin and Han Dynasties, people fighting against each other became a spectacle in people's social activities at that time. Judging from historical data, there were various forms of fighting between people at that time. There were two people fighting with each other with bare hands, and there were also bare hands against knives.

Nanyang Han Art Museum's collection of the Eastern Han Dynasty carved portraits of the Thorn Han Dynasty. The left side is a big man, walking in a lunge, with a spear in his right hand, and he extend right hand forward, stare at the opponent. The other one leans forward ,walk in a lunge, holding a sharp knife in the right hand, extending forward with the left hand. This picture depicts the wonderful scene of the two warriors striving forward, not timid, fight without fear. Of course, it was impossible to tell from the static pictures whether they were performing the established sparring routines, or fighting each other to the death. Another piece of Han painting stone in the collection of the Han Art Museum in Nanyang, Henan Province, in the painting, the warrior on the right strides forward with a spear and sprints bravely, while the warrior on the left wears a robe and moves forward without fear, catch the oncoming spear, its skirts rise downwind, very dynamic and elegant.



Figure 95: The war map in the frescoes of the Mogao Grottoes in Dunhuang  
(Western Wei painting)

Source: Photographed by Xiaotao Guo, 2022

#### 4 Kung Fu of the Wei, Jin, Southern and Northern Dynasties

##### 4.1 Characteristics of military martial arts during the Wei, Jin, Southern and Northern Dynasties

During the Wei, Jin, Southern and Northern Dynasties, the northern minorities continued to move inward, and their best skills were horse riding and archery. "Cavalry

and Archery" is not only a hunting method for nomads, but also an important method of warfare. This fighting mode with cavalry as the main force has helped ethnic minorities such as the Xiongnu, Jie, Di, Qiang, and Xianbei to win the war and establish their own regime. Different from the farming nationality, hunting is a part of the life of the nomads. After entering the war level, the skill level is higher than that of hunting archery. At the same time, the archery and defense in high-speed riding also speed up the improvement of horse gear. As a result, "cavalry and archery" combat became one of the main combat methods at that time. Although the "Nomadic attire Cavalry and Archery" of Zhao Wuling during the Warring States Period made the Central Plains army also familiar with cavalry combat, but in order to fight with the tough northern peoples, it is still necessary to continuously study and improve cavalry and archery skills to deal face wars that come at any time. From the Sixteen Kingdoms of the Eastern Jin Dynasty to the Southern and Northern Dynasties, the northern regime has absolute cavalry advantages, while the southern regime lacks cavalry, and cavalry-versus-infantry combat uses horse armor for protection, while cavalry-versus-cavalry combat removes them in order to be light and agile. This is a natural change to adapt to the needs of war and fight according to different kind of armies.<sup>[29]</sup>In order to win the war, military martial arts continued to develop and progress.

During the Wei, Jin and Southern and Northern Dynasties, there was a long-term war between the north and the south. The southern army used a lot of short weapons, especially the combination of daggers and shields. This feature is intuitively reflected in many paintings. The reason why southern soldiers used fewer long spears, lances and halberds was related to the fact that there were many forests in the south and it was inconvenient to wield them. At the same time, due to the large number of lakes and rivers in the south, it is inconvenient to carry long weapons in and out of the cabin when taking a boat, and it is also inconvenient to use long weapons during water

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<sup>29</sup> Li Shuo. *Three Hundred Years of Civil War: Military and Political Power in China from the 4th to the 6th Century* [M]. Shanghai: Shanghai People's Publishing House, 2018: 64-66.

battles.<sup>[30]</sup> On the contrary, the use of short weapons was more common in the southern army. The Eastern Wu Zhuge Ke withstand the Wei army in Dongguan, and the Wei army was stationed at the high embankment. Zhuge Ke led his army climb up the embankment with short weapons instead of long weapons, and defeat the Wei Army<sup>[31]</sup>. It can be seen that the Wu army also had long weapons, spears and halberds, but they used short weapons in wartime. In ancient times, the weapons used in military martial arts were roughly divided into three types: long weapons (such as ge, spear, etc.), short weapons (such as daggers, swords, etc.), and long-range weapons (such as bows and crossbows). In war, the use of various weapons, arms, strategies and tactics should be determined according to time, location, number and fighting force of soldiers, logistical support, war process and situation, etc., and it is also related to the thinking, quality and ability of the army commander.

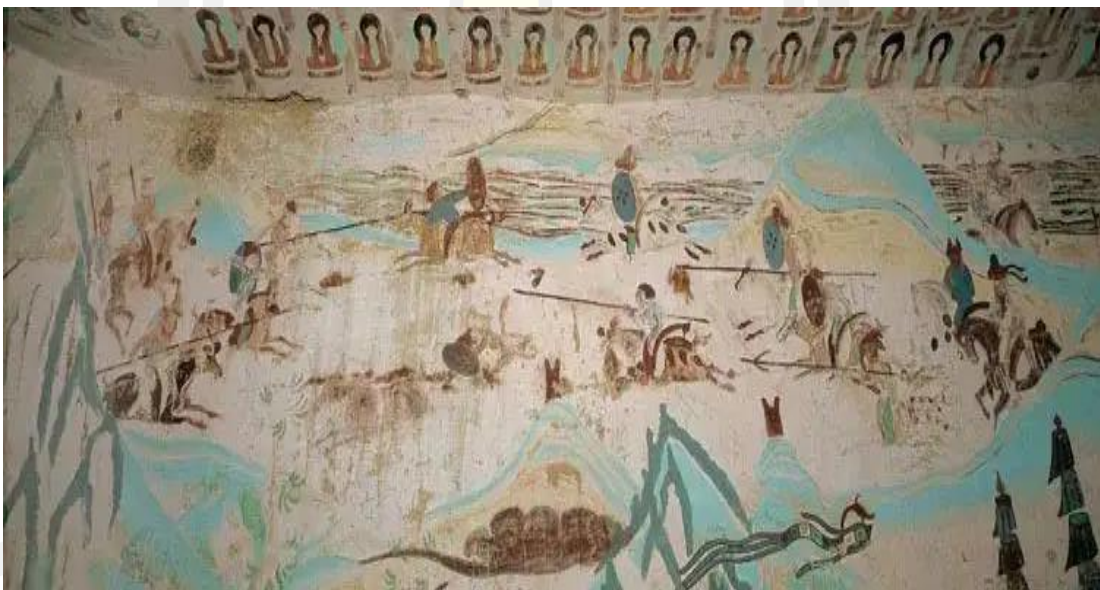


Figure 96: The war map in Dunhuang frescoes  
(Mogao Grottoes, Cave 332, Nirvana Sutra)

Source: Photographed by Xiaotao Guo, 2022

<sup>30</sup> Li Shuo's Three Hundred Years of Civil War: China's Military and Political Power in the 46th Century M]. Shanghai: Shanghai People's Publishing House, 2018: 177.

<sup>31</sup> (Jin) Chen Shou. Three Kingdoms [M]. [Southern Song Dynasty] Pei Songzhi, Note. Beijing: Zhonghua Book Company, 1982: 1435.

#### 4.2 The influence of war on the development of martial arts during the Wei, Jin, Southern and Northern Dynasties

During the Wei, Jin, Southern and Northern Dynasties, there were frequent wars and turmoil, and the country fell into a situation of division. Most of the ethnic minorities in the north are martial and unrestrained. After they entered the Central Plains in large numbers, they also brought in the traditions of horseback riding and martial arts. At that time, in order to deal with the war, the people practiced martial arts in order to defend themselves and their families, which objectively promoted the practice of martial arts among the people. At the same time, the martial arts skills of the famous valiant generals all came from war practice. During the Three Kingdoms period, Lu Bu, Guan Yu, Zhang Fei, Huang Zhong, Zhao Yun, etc., all had outstanding martial arts skills. Lu Bu "who is good at cavalry and archery, also has excellent arm strength, and is called "raptor general""<sup>[32]</sup>; Guan Yu, Zhang Fei "also have the ability to facing a lot of enemies, Huang Zhong and Zhao Yun can still fight the enemy in old age."<sup>[33]</sup> Not only the generals are highly skilled in martial arts, but the founders of the regime also have superb martial arts skills. During the Sixteen Kingdoms period, Li Song, Wuzhao King of Xiliang, has a good learning ability since he was a child, he was knowledgeable about literature and history. When he was elder, also made achievements in martial arts.<sup>[34]</sup>; Chen Baxian, the founder of Chen in the Southern Dynasty, was ambitious at a young age and he did not focus on national productivity. When he was elder, he read a lot of books, also practiced martial arts skills. He was wise and decisive, and was prestigious at that time."<sup>[35]</sup> They all achieved great things by virtue of martial arts. The demonstration role of the leaders of the regime and the

<sup>32</sup> [Jin] Chen Shou. Three Kingdoms [M]. [Southern Song Dynasty] Pei Songzhi, Note. Beijing: Zhonghua Book Company, 1975: 219.

<sup>33</sup> [Jin] Chen Shou. Three Kingdoms [M]. (Southern Song Dynasty) Pei Songzhi, Note. Beijing: Zhonghua Book Company, 1975:951.

<sup>34</sup> (Tang) Fang Xuanling, etc. Jin Shu [M]. Beijing: Zhonghua Book Company, 1974:3108.

<sup>35</sup> [Tang] Yao Silian. Chen Shu [M]. Beijing: Zhonghua Book Company, 1972: 1.

generals on the battlefield greatly promoted the improvement of military martial arts and the prosperity of folk martial arts at that time.



Figure 97: Luoyang Museum (Warriors of the Northern Wei Dynasty)

Source: Photographed by Xiaotao Guo, 2022

Bows and arrows were the main weapons of war at that time, and archery skills developed continuously. "Book of Zhou: Dou Luning Biography" contains: "Dou Luning hang a grass at a hundred steps to shoot arrows at it, seven shots, only two misses."<sup>[36]</sup> "Book of Southern Qi·Yidu Wangjian Biography" contains: "Wang Jian put a cane in the ground, shot it with a hundred steps, ten shots, all hits."<sup>[37]</sup>[Northern Qi Dynasty] Wei Shuo. The extension of range requires higher strength and skill. In addition, there are backhand skills. "Southern History: The Princes of Emperor Wudi of Qi" contains: "Dong Senghui is very talented in archery. He can bend huge bows

<sup>36</sup> [Tang Dynasty] Linghu Defen. Zhou Shu [M]. Beijing: Zhonghua Book Company, 1971: 309.

<sup>37</sup> [Tang] Li Yanshou. Southern History [M]. Beijing: Zhonghua Book Company, 1972: 1091.

with his backhand, and there is no one in that time who is capable."<sup>[38]</sup> It can be seen that his skills are super.



Figure 98: Northern Dynasty Martial Arts Mural

Source: Photographed by Xiaotao Guo, 2022

The war promoted the improvement of martial arts skills. At that time, the technique of fighting by holding two different weapons in two hands also appeared on the battlefield. "Zizhitongjian·Jin Ji·Jin Ji 21" records: "Min hold a two-edged spear on left hand and a hooked halberd on right hand to attack Yan army, kill more than 300 people."<sup>[39]</sup> Compared with the double swords and double halberds that appeared before, using different weapons required higher skills because of the different methods. Military martial arts require soldiers to be comprehensive. According to "Yan's Family Instructions, JieBing", Only by learning to use five kinds of weapons and being good at cavalry and archery can be called martial arts expert. During the Wei, Jin, Southern

<sup>38</sup> (Tang) Li Yanshou. Southern History [M]. Beijing: Zhonghua Book Company, 1972: 1112.

<sup>39</sup> (Song) Sima Guang. Zizhitong Jian [M]. Beijing: Zhonghua Book Company, 1956: 3125-3126.



and Northern Dynasties, wars often occur, making martial arts an important way of protecting the family and the country and self-defense, which promoted the development of martial arts to a certain extent. According to the "Book of Jin Dynasty, Zuti Biography", Zuti and his friend Liu Kun "live together because of their same hobbies and aspirations. In the middle of the night, when they heard the sound of rooster in the yard, Zuti said: 'this is the alarm clock that tells us to get up and practice martial arts.'<sup>[40]</sup> "hear the rooster and practice" has become a good story, inspiring people to work hard and strive for self-improvement.

## 5 Sui, Tang and Five Dynasties Martial Arts

### 5.1 War and Martial Arts

In 589, Sui ended Chen's rule and reunited the whole country, ending the nearly 300 years of political division in China since the end of the Western Jin Dynasty. In 618, Li Yuan raised troops in Taiyuan, captured Chang'an, and established the Tang Dynasty. In 907, after the fall of the Tang Dynasty, the five dynasties (Later Liang, Later Tang, Later Jin, Later Han, Later Zhou) and ten kingdoms (Former Shu, Later Shu, Wu, Nantang, Wuyue, Fujian, Chu, and South) appeared in Chinese history, until the unification of the Song Dynasty in 960. The replacement of such feudal dynasties is about the drive of war, and peasant uprisings and rebellions also rely on warfare. Therefore, war drives the development of martial arts.

### 5.2 The establishment of the martial arts examine system

The ancient imperial examination system originated in the Sui Dynasty. During the reign of Emperor Yang of Sui Dynasty, the establishment of the Jinshi Division marked the official establishment of the imperial examination system. As a result, the ancient Chinese talent selection system underwent revolutionary changes. China's martial arts examine system was first established in 702, the second year of Emperor Wu Zetian's Chang'an year. From a political point of view, Wu Zetian's established the martial arts examine system in order to reform the government; from a military point of view, the establishment of the martial arts examine system provided a strong guarantee for the army's demand for talents; from the perspective of martial arts

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<sup>40</sup> [Tang] Fang Xuanling, et al. Jin Shu [M]. Beijing: Zhonghua Book Company, 1974: 1694.

development, martial arts examine system is an institutional innovation to ensure the sustainable and healthy development of folk martial arts.

### 5.3 The weapons and martial arts of the Sui, Tang and Five Dynasties

The weapons and martial arts of the Sui, Tang and Five Dynasties had a certain relationship with the changes in the main arms and combat techniques of the army at that time. Bows and arrows, spears and knives are commonly used combat weapons in the army. In addition, the function of some weapons has changed from military to entertainment during this period and even became an identity symbol.

### 5.4 Sui and Tang ideology and culture and martial arts

The political clarity and open-mindedness of the Tang Dynasty society led to the flourishing of both Taoist and Buddhist cultures in the Tang Dynasty. As a result, both martial arts under the guidance of Taoist culture and Shaolin martial arts related to Buddhist culture have achieved considerable development and progress.

### 5.5 Buddhism and Martial Arts

Shaolin is the representative of Buddhist martial arts and the largest sect in the Chinese martial arts system, with more than 700 martial arts routines. Shaolin martial arts originated from the "Shaolin Temple" in the jungle at the foot of Shaoshi Mountain in Songshan. The temple was built in the period of Emperor Xiaowen of the Northern Wei Dynasty. After Chan Master Ba Tuo presided over the Shaolin Temple, scholars from lots of regions came, and there were hundreds of disciples. Among them, some teenagers who can practice martial arts or other skills were ordained as little monks of Shaolin Temple. For example, when monk Huiguang was twelve years old, he kicked the shuttlecock 500 times in a row on the well fence of Luoyang City Tianjie. Ba Tuo was amazed and take him as an apprentice. Another example is Badao's disciple, Seng Chou, when he was a young monk, his body was weak and he was often bullied by others, so he worked hard on martial arts and became powerful and flexible. While translating Buddhist scriptures and teaching Buddhist Dharma, Zen Master Baduo also taught martial arts such as using a shovel and a big knife as weapons.

At the end of the Sui Dynasty and the beginning of the Tang Dynasty, in order to protect the safety of the temple, the abbot of the Shaolin Temple selected the strong, brave and dexterous people or someone good at boxing and fighting from the monks, and organized a special team to guard the temple. This is the Shaolin martial art monk.

They carry out organized and strict training, and the monks get up together to practice martial arts every morning. They practice at the coldest time in winter and hottest time in summer, the continuous hard practice for many years has played a great role in promoting the development and improvement of Shaolin Kung Fu. At the beginning of the Tang Dynasty, Shaolin Temple was awarded by the Tang Dynasty for the thirteen monks who helped Li Shimin, the king of the Tang Dynasty, to fight against Wang Shichong, and was specially recognized to set up a monk army. This provided an important historical opportunity for the continuous development and growth of Shaolin Kung Fu.

In the White Clothes Hall of Shaolin Temple, the mural of "Shaolin Boxing Manual" in it depicts the real scene of Shaolin Temple monks practicing boxing and martial arts: the magnificent temple, decorated with lanterns and colorful papers, thirty strong and vigorous monks in short clothes, divided into fifteen pairs, practicing Shaolin boxing, punching and kicking, lifelike. In addition to the boxing map, there are murals of monks practicing weapons and waving sticks in the hall. There are "hammers skills" of Shaolin martial arts on the north and south walls. The Qianfo Hall was the training room of Shaolin Temple in those days. There are still 48 relics of "standing pillars" of temple monks on the ground hall; two rows of pot-bottom-shaped circular pits with a diameter of 40 to 50 centimeters are left on the brick floor, about two and a half meters apart, it is said that the monks painstakingly learned the arts and stepped on it with two feet, which also reflects the real historical relics of the ancient Shaolin monks willing to practice Shaolin martial arts.

Shaolin Kung Fu is not only a kind of martial arts, it also enhances the cultural connotation of Kung Fu because of "Zen". The basic meaning of "Zen" is to relax the mind and comprehend quietly, so Shaolin martial arts emphasizes "the unity of Zen and martial arts", which embodies a kind of martial virtue of self-cultivation, good human nature, quietness and inaction. The humanistic and cultural phenomenon of Shaolin Kung Fu has not only become the concentrated representative of Chinese Kung Fu culture, but also one of the most precious historical heritages in the treasure house of Chinese culture.

### 6.1 Martial arts in the peasant movement

Shortly after the establishment of the capital in the Song Dynasty, a large-scale peasant uprising of Xiaobo, the king of Chuan Shu, and Li Shun broke out. For nearly three hundred years thereafter, the peasant masses who could not bear the dark rule continued to stage armed uprisings. Song Renzong Jingyou issued an edict in July of the second year (1035): "If you hear that there are unruly people in Hebei and Hedong, who are friends with each other, they are called the Stick Club, also known as the 'No Ming Club', and the captured ones will be matched with other states from now on. Prison City, for the first one to make a trial, and those who can surrender themselves will be exonerated."<sup>[41]</sup> Song In the third year of Xining of Shenzong (1070), the people of Licheng (now Jinan, Shandong) and Zhangqiu (now northwest of Zhangqiu, Shandong) gathered dozens of parties, ran rampant in the villages, and called the Bawang Society. Those who dare to face arson."<sup>[42]</sup> Although these civil associations resisting oppression are peasant uprisings by their nature, they are not related to large-scale Peasant uprisings are different. Most of them are chivalrous and righteous among the villages in the region, so they have a positive role in promoting the development of folk martial arts in various regions.

After the Jurchen invaded the Central Plains, they burned, killed and looted, which was extremely barbaric. In the absence of protection of life and property, the people organized themselves consciously, formed a village to protect themselves, and used force to resist the barbaric acts of the Jurchen tribe. After the Yuan Dynasty overthrew the Song Dynasty, the anti-Yuan struggles of the people in the south of the Yangtze River rose everywhere, and gradually expanded to the Huaibei and Yellow River basins. These peasant movements are often associated with martial arts.

The leaders of the peasant rebels were often very skilled in martial arts. For example, Li Quan, one of the initiators of the "Red Jacket Uprising" in which Jin Mo resisted the oppression of the Jurchen nobles, was known as "Li Tiegun". He can wave

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<sup>41</sup> (Song) Li Tao. Xu Zizhitongjian Changxing (Volume 9) [M]. Beijing: Zhonghua Book Company, 1993: 2746.

<sup>42</sup> (Song) Zeng Gong. Zeng Gongji [M]. Beijing: Zhonghua Bookstore, 1984: 792.

the iron spear that weighs forty or fifty pounds and lacks of elasticity easily. In his life's battles, he often went to the front line, heroically killed the enemy, and even if he was trapped, he was often able to escape safely with the iron spear in his hand. Li Quan's wife, Yang Miaozen is "good at cavalry and archery", In "Qi Dong Ye Yu", it is recorded that Yang Miaozen "when she is 20 years old, she has amazing arm strength, and she can fight with enemy by two swords while riding a horse , so she is invincible"<sup>[43]</sup>. These records show that Yang Miaozen was superior in martial arts, and even Li Quan was slightly inferior. Yuan ShunKing to Yuan three years (1337), Xinyang, Henan Province, the Stick Hu Uprising broke out. The leader of the uprising, Hu Run'er, liked to use sticks. His sticks were six or seven feet long. He was well known because of his practical stick skill and he had a nickname called Stick Hu. Hu Xiaohua, who is also good at using sticks, and "Stick Zhang" from Chenzhou all raised troops to respond to "Stick Hu". It can be seen that the practice of sticks among the people was very common at that time, and those who were good at making sticks stand out and became the leaders of the uprising army. In addition, many archers also became the leaders of the peasant uprising army. For example, in the first year of Gandao in the Southern Song Dynasty (1165), Yizhang County, Chenzhou, the archer Li Jin launched an uprising, and in the sixth year of Chunxi in the Southern Song Dynasty (1179), Luchuan County, Rongzhou The peasant uprising led by the archer Li Jin broke out.

The above martial arts activities in the peasant uprising are only a part of the ancient records, far from the whole picture of the fierce class struggle. But these deeds are enough to show that the peasant masses who could not bear the dark rule, heroically use martial arts techniques and launch a struggle against the exploiters. In the face of powerful enemies, they show no fear, attacking the dark rule of the monarchs of the Song and Yuan Dynasties. The Water Margin culture derived from the Songjiang Uprising is even influential to this day.

## 6.2 Guide health care

The rulers of the Song Dynasty paid more attention to health preservation, and made effort in collecting and arranging relevant classics. There are two sub-volumes in

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<sup>43</sup> (Song) Zhou Mi. Qi Dong Ye Yu [M]. Beijing: Zhonghua Book Company, 1983: 158.

the monograph on Health preservation in the "General Record of Shengji" edited by the Song Dynasty. Song Huizong even wrote 10 articles in the "Saint Economics", which discussed medicine and health preservation, 4 of them were mainly focused on health preservation. People in Song Dynasty paid attention to compiling the previous health preservation results, and actively created new health preservation methods, thus greatly enriching the health preservation system.

During the Song, Jin and Yuan Dynasties, the development of doctors and Confucians was closely related to health preservation, and they generally attached great importance to health preservation. For example, in "Four Great Masters of Jin and Yuan Dynasty", Liu Wansu explained his medical views with "Inner Alchemy", Zhang Congzheng's sweating method contains the content of "Daoyin pressing stilts", Li Gao himself is a Daoyin health care home, Zhu Zhenheng, it is a proponent of Jinggong health preservation. In all Confucian schools, even if there are differences in theories, they all advocate meditation.

Inner alchemy was the mainstream of Daoyin health preservation in the Song and Yuan Dynasties. In the early years of the Northern Song Dynasty, the Nanzong Lianyang School purifies the inner alchemy technique into a typical static exercise method. Later, the Northern Zong Lianyang School made further development on the operation method of the stillness. In addition to static work, dynamic work has also made some progress. For example, Baduanjin, which has been handed down to this day, has been introduced in "Daoshu: All Wonders" in the early Southern Song Dynasty: "Put up on the palm to treat the triple burner; left liver The right lung is like shooting a eagle; the east and west are alone so that the spleen and stomach are soothed; the back and forth are concerned, so the injury and labor are dealt with; the size is facing the sky, so the five internal organs are connected; the pharynx and qi are replenished, and the hands are left and right, and the eel is placed. The tail of the heart can be cured; the left and right hands can climb the feet and treat the waist."<sup>[44]</sup> This is Baduanjin first appeared in the classics.

## 7 Ming and Qing martial arts

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<sup>44</sup> [Song] Zeng. Daoshu [M]. Beijing: Central Compilation Press, 2016: 360-361.

During the Ming and Qing Dynasties, the use of firearms was more common, but cold weapons were still the main combat weapons of the army, so the martial arts training in the army was valued by the rulers. Due to the frequent needs of internal and external wars, traditional martial arts examine were still the main ways to select martial arts talents in this period. The Ming Dynasty also established the new selection methods of "both literacy ability and martial arts skills", but with the advent of modern warfare, the military function of martial arts disappeared. Martial arts examine officially withdrew from the stage of history at the end of Qing Dynasty.

#### 7.1 The Anti-Japanese War and the Development of Kung Fu

The "Japanese war" in the Ming Dynasty was an international problem. In the 10th year (1223) of Gojong of the Goryeo Dynasty on the Korean Peninsula, there was a record of "Japanese pirates in Jinzhou". In August of the 23rd year of Yuan Zhizheng (1363), "Japanese pirates in Pengzhou" began to be seen. In the middle and late Ming Dynasty, Japanese pirates robbed in the southeast sea frontier. The Japanese pirates were extremely ferocious, and the civilians in the entire southeastern sea border recruited armies from various regions who were good at different martial arts had a desperate contest with the invading Japanese pirates. Chinese martial arts have achieved great development in the experience of the Anti-Japanese War. The wars in the Ming and Qing Dynasties were not the only wars against Japanese, but the wars lasted for a long time and had a great impact on Chinese martial arts.

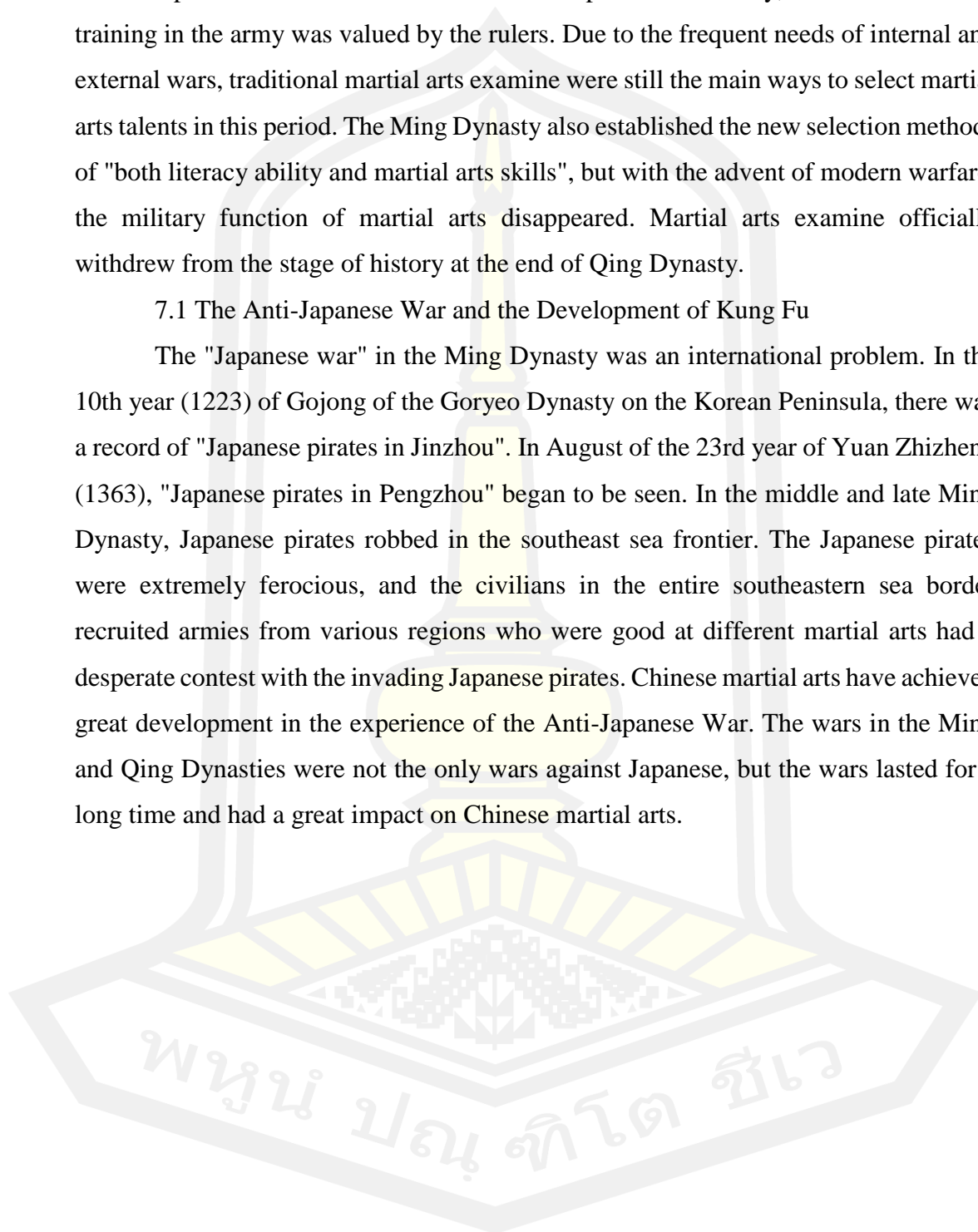




Figure 99: Ming Qiu Ying's "Anti-Japanese Scroll"

Source: Photographed by Xiaotao Guo, 2022

## 7.2 Monk soldiers and Shaolin

Faced with the invasion of Japanese pirates, monks also organized armed forces into the war. During the Jiaping period, the sources of anti-Japanese monks were different, and they generally referred to recruited and volunteer monks who actively participated in the anti-Japanese. "Shanghai Zhang Gu Series Books of Wu Song Jia Yi and Japanese Changes" contains: "The monk soldiers are recruited from Shandong, and their apprentices, young soldiers, are all called Shaolin monks. They all hold iron rods, seven feet long and 30 pounds in weight. The operation is convenient like a bamboo stick."<sup>[45]</sup> It is recorded in "Songshoujieji": "The monks from all regions gather in Songjiang, except for the eighteen monks from Hangzhou, there are also eighty-four

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<sup>45</sup> Wugu, Liu Zhixue. Shaolin Temple Data Collection [M]. Beijing: Bibliography and Literature Publishing House, 1982: 102.



monks from other areas recruited by Shaolin monks." <sup>[46]</sup> In addition, there are also Shaolin monks who choose to join that team, monk soldiers often exchange martial arts experiences with local martial arts masters. In the spring of Jiajing Gui Chou Year (1553), the governor of Hangzhou suspected the combat effectiveness of the monks training in Zhaoqing Temple, and selected a trainer in Yongjinmen to test them. "The GuZhou monk, who can defeat the eight trainers by himself, shows the high-level martial arts skills of the monk soldiers. In the war of fighting against the Japanese pirates, the monk soldiers used their superb martial arts and charged into the battle, and their detachment and courage in heroic combat shocked the Japanese pirates. The monk soldiers are not only excellent in personal martial arts skills, but also good at fighting in cordination. "The spearmen bravely jab forward, the thieves slash with their knives, the hookers advance with the spears, hook the thief's feet from the gaps, the archers fire, and the iron rods follow the hooks. And the attack will hook the thief, and the swordsman will follow. The thief wants to take a long spear, but also wants to shoot an arrow, and he is not afraid of the hook and snake, so he can't care more about his feet." <sup>[47]</sup>

### **Part III The history of traditional Shaolin Kung Fu before modern times**

The formation and development of Shaolin Kung Fu is inseparable from the history, geography and environment of the Songshan area, which is the most important breeding place for the ancient Chinese civilization. Songshan, known as Chonggao Mountain in ancient times, is listed among the five mountains. It has been regarded as a sacred mountain since ancient times. Since the introduction of Indian Buddhism to China and the emergence of Chinese Taoism, Songshan quickly became a famous place

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<sup>46</sup> (Ming) Zheng Ruozeng. Jiangnan Jinglue[M]. Fu Zheng, Song Zeyu, Li Chaoyun, Dian School, Hefei: Huangshan Book Club , 2017: 460-461.

<sup>47</sup> [Ming] Zheng Ruozeng. Jiangnan Jinglue[ M]. Fu Zheng, Song Zeyu, Li Chaoyun, Point School, Hefei: Huangshan Publishing House, 2017: 460-462.

for meditation and Taoism in the country. Shaolin Temple and Shaolin Kung Fu are outstanding representatives of Songshan's history and culture.

The history of Shaolin Kung Fu can be traced back directly to the founding of the Shaolin Temple. During the Taihe period of the Northern Wei Dynasty, the eminent Indian monk Bada traveled to China through the Western Regions. Because of his mastery of Zen, he was highly trusted by Emperor Xiaowen of Wei. In the nineteenth year of Taihe of the Northern Wei Dynasty (495), Bada came to the capital Luoyang with Emperor Xiaowen, so Emperor Xiaowen built a temple for Ba Tuo at the northern foot of Shaoshi Mountain in Songshan, and "provide living supplies for the temple". Because the temple is located in the jungle at the northern foot of Shaoshi Mountain, it is named Shaolin Temple. In the Qing Dynasty, Jing Rifang's "Said Song" said: "The Shaolin means the forest of the Shaoshi."

Bada taught the Theravada meditation method in Shaolin Temple, which belongs to the traditional Indian meditation method. The original form of Shaolin Kung Fu belief, meditation, was brought by the Indian eminent monk Bhatu, the founder of Shaolin Temple. Those who attained the Dharma included Senghou, Huiguang, and Daofang, all of whom were famous monks of a generation. Among them, Seng Chou was famous for his Zen method, and was praised by Bada as "the best Zen study from the east of Congling Mountain".

Monk Chou's miracle of meditation had a profound impact on the belief in divine power in the early days of Shaolin Kung Fu. Since Songshan was the center of Zen meditation in the north at that time, and because of the special relationship between Bada and Emperor Xiaowen, the disciples of Bada and their subsequent disciples became an important elite group of Zen studies at that time, and had a huge impact on the development of Buddhism in later generations.

In 508 AD, Indian eminent monks Lena Moti and Bodhi Liuzhi came to Shaolin Temple one after another to jointly translate the Indian Sejong Bodhisattva's "Ten Earth Sutras". After 3 years, they completed the world and strongly promoted the development of northern Zen. During this period, Bodhidharma, the eminent monk from South India, sailed from the waterway to the southern border of China, and then crossed the Yangtze River north to enter the Central Plains, where he sat in the area behind the Shaolin Temple to meditate, practice and teach the Dharma. The Zen method

taught by Bodhidharma is "Mahayana Wall View". Those who have attained the Dharma include Hui Ke, Sang Fu, Dao Yu, and so on. Among them, Hui Ke asked Bodhidharma for Dharma, and the legend of "Li Xue broke his arm" became an important spiritual source for learning Shaolin Kung Fu. Later, many Indian monks came to Shaolin Temple to teach meditation, forming the initial form of Shaolin Kung Fu beliefs such as divine power belief and meditation.

Emperor Wen of the Sui Dynasty worshipped Buddha and granted Shaolin Temple 100 hectares of land during the Kaihuang period (581-600). In the early years of the Sui Dynasty, due to the emperor's reward, Shaolin Temple became a large temple with many farmlands and huge temple production. In the last year of the Sui Dynasty (618), the imperial court failed, the swarms of swarms rose, the world was in chaos, and the huge temple property of the Shaolin Temple became the target of thieves. In order to protect the property of the temple, Shaolin monks organized armed forces to fight against bandits, officers and soldiers, and Shaolin Kung Fu was initially formed as an armed force of Shaolin Temple.

In the second year of Wude's reign (619) in the Tang Dynasty, the Sui general Wang Shichong proclaimed himself emperor in Luoyang, and his nephew Wang Ren, who was named "Zheng Kingdom", occupied Baiguwu, the territory of Shaolin Temple, and built Yuanzhou City. In the fourth year of Wude (621), 13 monks including Tanzong of Shaolin Temple captured Wang Renze, seized Yuanzhou City, and surrendered to Li Shimin, King of Qin. Three days later, Li Shimin sent a special envoy to the Shaolin Temple to express his condolences. All the monks who participated in the war were rewarded. Tanzong was also named a general monk, and he was given 40 hectares of land in Boguwu of the Shaolin Temple. The Shaolin Temple is famous for its martial arts since then. The practice of martial arts by Shaolin monks has become a common practice and has been passed down from generation to generation.

Corresponding to the formation of the Shaolin Temple's armed forces, the belief in the Jinnara King Kongoshen with the vows of Guanyin Bodhisattva as the core became popular and lasted until the end of the Yuan Dynasty in the 14th century. Shaolin Kung Fu's traditional belief in divine power with meditation as the core is still popular. Shaolin Temple was still an important center of Zen Buddhism at that time. In the first year of Tang Hongdao (683), Master Faru, an important leader of the Zen sect

of the Bodhidharma Zen system, entered the Shaolin Temple as a missionary, and passed away in the Shaolin Temple 6 years later. At that time, famous Zen masters such as Hui'an, Yuangui, Lingyun, Tongguang, etc. were all stationed in Xi Shaolin Temple. Master Xuanzang (600-664), a famous monk of a generation, has twice applied for admission to Shaolin Temple to study Zen, but was not approved. In the Silla Kingdom, the monk Huizhao (774-850) entered the Shaolin Temple to study Zen for many years in the fifth year of Yuanhe (810), and returned to the country in 830 to build the Yuquan Temple.

From the end of the Tang Dynasty to the Five Dynasties, due to social factors such as Wuzong's "Huichang eradication of the Buddha" and wars, the Shaolin Temple was greatly affected. However, as the Zen sect created by Bodhidharma flourished and became the largest sect of Buddhism in China, especially after entering the Song Dynasty (10th century), Shaolin Temple began to become a pilgrimage site for the Zen sect. In order to commemorate Bodhidharma, in the place where Bodhidharma once sat in the back mountain of Shaolin Temple and taught the Dharma, an ancestral nunnery was built, and a tall "wall-faced tower" was built. Due to the prevalence of Zen religious law and the establishment of the ancestral home of Shaolin Temple, the belief content and quality of Shaolin Kung Fu have had a new development.

The Jin and Yuan dynasties (1127-1368) were dynasties established by the northern minorities in the Han region. Although they both advocated Buddhism, they strongly suppressed the civilian armed forces in the Han region under their rule, and the Shaolin Temple was no exception. As the ancestral home of the Zen sect, Shaolin Temple is still in a prominent position and the study of Zen is prosperous. Especially during the Yuan Dynasty (1279-1368), Master Fuyu, the leader of the Caodong Sect, an important branch of the Zen sect, was the abbot of the Shaolin Temple, which was the axis of the Chinese Zen sect during this period. When Fuyu was the abbot of Shaolin Temple, he also established the patriarchal system of the temple, which made Shaolin Temple monks regard Shaolin Temple as their home, and became an important foundation for the rise of Shaolin Kung Fu martial arts level and the formation of systems and schools in the Ming Dynasty (1368-1644).

Due to the inevitable physical injuries of Shaolin monks during the physical training and armed combat of Shaolin Kung Fu, the corresponding trauma department

in the Shaolin Kung Fu martial arts system has been formed at least in the Jin Dynasty (13th century). During the period when Zen Master ZhiLong was the abbot of Shaolin Temple (1217-1223), Shaolin Temple opened a "pharmacy".

The Ming Dynasty (1368-1644) was established in the war of the Han Chinese against the Mongols. In the Ming Dynasty in the cold weapon era, folk martial arts practice prevailed. This is the general environment for Shaolin Kung Fu and martial arts to improve the level and the formation of systems and schools. During the nearly 300 years of the Ming Dynasty, it was a period of great development of Shaolin Kung Fu martial arts. Shaolin monks were recruited by the imperial court at least 6 times, participated in official war activities, made many meritorious deeds, received awards from the imperial court for many times, and erected monuments and built halls in Shaolin Temple. Shaolin Kung Fu has also been tested in actual combat, and its reputation is far-reaching, thus establishing an authoritative position in the national martial arts circle. Shaolin Kung Fu has had a profound impact on the occurrence and development of martial arts in the areas where Shaolin monks participated in the war (Henan, Shandong, Jiangsu, Zhejiang, Fujian, Yunnan, etc.) Influence. The martial arts of Shaolin Kung Fu have also reached an unprecedented level, and has been generally recognized by peers and the whole society.

Shaolin Kung Fu beliefs also changed in the Ming Dynasty. In the twelfth year of Zhengde (1517), the abbot of Shaolin Temple, Zen Master Wen Zai, transformed the belief in the Narayan King Kong God, which has been centered on the vow of Guanyin since the Tang Dynasty, into the belief in the martial sage that King Kinnara taught the Shaolin Temple stick method. This explains Shaolin Kung Fu and inspires Shaolin monks to practice martial arts.

The Ming Dynasty was a period of great development of Shaolin Kung Fu and Kung Fu. From Zhengde to the end of Ming Dynasty (1506-1644), Shaolin Temple became the most important space for communication and dissemination of martial arts in the country. There are at least 10 martial arts systems or schools:

1) "Zhou You, Zhou Canyi Hongzhuan, Hong Ji-Guangzhao, Guangshun": the traditional main martial arts department of Shaolin Temple.

2) "West Heavenly Brahma Monk (Lama) - Plaque Tun": Shaolin Temple → A branch in Mount Emei, Sichuan

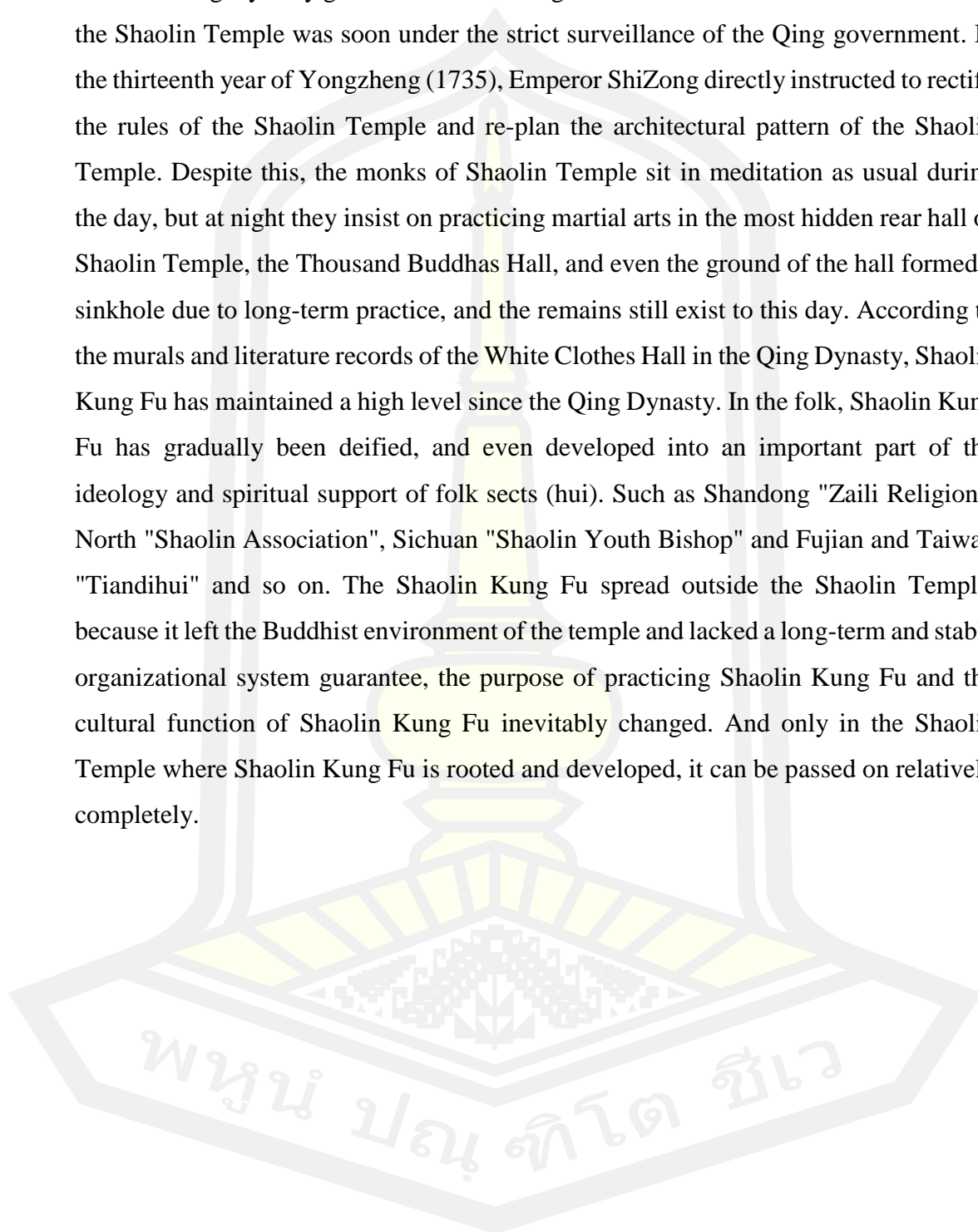
- 3) "Yu Dayi Zongqing, General Cong": Shaolin Temple→Fujian Coastal Branch.
- 4) "Guangzhou Yicheng Zongyou": Shaolin Temple→Jiangsu Branch.
- 5) "Hong Ji Yi Shi Jingyan - Wu Shu": Shaolin Temple→Jiangsu Branch.
- 6) Plaque tun → One of Jizu Mountain in Yunnan.
- 7) calm → Funiu Mountain one.
- 8) Zhou You→ One branch in Shanshan and Shaanxi.
- 9) One of Zhou Youyi in Yunnan.
- 10) Chen Yuanyun → a Japanese one.

At the same time, in addition to the inheritance of words and deeds, Shaolin Kung Fu martial arts routines and theories have achieved unprecedented development. Among them, there are four important martial arts works that have been passed down to the present: Ming Shi Hong Zhuan's "Menglutang Spear", Ming Cheng Zongyou's "Shaolin Cudgel", Qing Wu Chen's "Arms" and Qing Zhang Kongzhao's "Quan Jingquan".

According to the records of Wang Shixing's "Song Travel Notes" in the ninth year of Wanli in the Ming Dynasty (1581), the monks of Shaolin Temple reached the scale of "more than 800 monks" at this time. According to the patriarchal gate system of Shaolin Temple, except for the deacon monks who are often hospitalized in Shaolin Temple, other monks are scattered in each patriarchal gate. The basic principle of Buddhist organizations is the travel system, the Buddhist cultural space is open, and monks have the right to enter and exit freely. However, within the organizational structure of the patriarchal head of the Shaolin Temple, the relationship between monks and teachers is relatively simple and stable, and they must strictly abide by the patriarchal inheritance system. Unless there are special reasons, monks do not move frequently. The patriarchal system of the Shaolin Temple has the dual nature of openness and stability, and plays a very important role in the development and inheritance of Shaolin Kung Fu, especially the formation of Shaolin Kung Fu system and schools.

After the Manchu established Qing Dynasty, like the Jin and Yuan dynasties, they implemented a policy of repression against the Han people, and strictly prohibited the Han people from practicing martial arts. Affected by the war, the number of monks in

the Shaolin Temple at this time gradually dwindled. Because of its close relationship with the Ming Dynasty government and its high status in the national martial arts circle, the Shaolin Temple was soon under the strict surveillance of the Qing government. In the thirteenth year of Yongzheng (1735), Emperor ShiZong directly instructed to rectify the rules of the Shaolin Temple and re-plan the architectural pattern of the Shaolin Temple. Despite this, the monks of Shaolin Temple sit in meditation as usual during the day, but at night they insist on practicing martial arts in the most hidden rear hall of Shaolin Temple, the Thousand Buddhas Hall, and even the ground of the hall formed a sinkhole due to long-term practice, and the remains still exist to this day. According to the murals and literature records of the White Clothes Hall in the Qing Dynasty, Shaolin Kung Fu has maintained a high level since the Qing Dynasty. In the folk, Shaolin Kung Fu has gradually been deified, and even developed into an important part of the ideology and spiritual support of folk sects (hui). Such as Shandong "Zaili Religion", North "Shaolin Association", Sichuan "Shaolin Youth Bishop" and Fujian and Taiwan "Tiandihui" and so on. The Shaolin Kung Fu spread outside the Shaolin Temple, because it left the Buddhist environment of the temple and lacked a long-term and stable organizational system guarantee, the purpose of practicing Shaolin Kung Fu and the cultural function of Shaolin Kung Fu inevitably changed. And only in the Shaolin Temple where Shaolin Kung Fu is rooted and developed, it can be passed on relatively completely.



## Chapter 5

### **Relationship between Shaolin Temple Kung Fu Murals and Shaolin Temple Traditional Fighting Kung Fu**

Kung Fu murals and Shaolin traditional fighting are complementary, mutually based, and interactive. Shaolin Temple Kung Fu Murals are the basis for the study of traditional fighting, and traditional fighting techniques are the basis for the formation of Shaolin Temple Kung Fu Murals. The formation of Shaolin Temple Kung Fu Murals provides important research materials for the study of the content, historical evolution and development of Shaolin traditional fighting techniques. It is good to find out the historical background of the formation and evolution of Shaolin Temple Kung Fu Murals and traditional fighting techniques, enrich the existing research content, and provide reference for the dissemination and development of Shaolin traditional fighting techniques and the historical exploration of murals.

#### **Part I The evolution of traditional Shaolin fighting techniques is the basis for the formation of Shaolin Temple Kung Fu Murals**

The formation of murals is closely related to the history and human environment at that time, and the content of the murals is also caused by the historical environment at that time, and is generally a microcosm of the history at that time. Shaolin Temple Kung Fu Murals are also a record of the history of early fighting techniques, which fully reflects the development of martial arts and fighting techniques in that period. If there is no portrayal of real life, the content of the murals will lack historical proof. For example, the mural "Buddha Biography" in the Mogao Grottoes in Dunhuang shows many traditional martial arts and traditional sports activities. The picture of practicing swords by the river fully shows the ancient people's belief in nature and belief in worship. The portrayal of ancient thought is also a historical restoration. Among the Shaolin murals, the Shaolin Temple Kung Fu Murals in the Guanyin Hall of Shaolin Temple, its story murals, boxing murals, and weapons murals are all related to the historical development and the evolution of traditional fighting techniques. Therefore,



without traditional fighting, the display of Shaolin Temple Kung Fu Murals would not be possible.

### **Part II Shaolin Temple Kung Fu Murals react to the development of traditional fighting techniques**

The study of history depends on the proof of historical data. As a kind of historical data, murals play an important role in the development of history and the evolution of things. Murals are a reflection of the history and living environment at that time, and a true portrayal of history. Through the murals, people can understand the life forms and development history of the people at that time. The development of traditional fighting is gradually formed by people in the long-term life process and passed down through various forms of survival of the fittest. However, in the process of inheritance, many historical materials are missing due to wars, theft, etc., which has caused the study of history. However, the murals have been preserved compared to the paper-based historical materials and the uniqueness of the environment in which they are located, which provides a good proof for the study of history and provides a rich, and reliable historical material for history of the development of traditional fighting techniques.

Through the form of painting, the murals not only show the painting skills at that time, but also reflect people's living conditions from the side. For example, Dunhuang frescoes are the earliest preserved images of Shaolin Kung Fu in my country, providing valuable historical data for the study of traditional martial arts.

In the pre-modern period, there were two main ways of transmission of Buddhism, one is oral transmission, and the other is collective transmission. However, as a method of meditation, Shaolin Kung Fu cannot be taught by words or by the form of lectures to everyone, because Shaolin Kung Fu was not open to the public and was not the main core at that time. The core of Shaolin Kung Fu is that it is inherited by painting on paper, but it is relatively expensive to spread through paper painting, and it cannot be widely spread. As a way of spreading, murals, combined with the historical conditions at that time, it is relatively suitable. Its dissemination method is to display the content of Shaolin Kung Fu and Buddhism on the wall in the form of paintings, which can not only have the effect of artistic appreciation, but also combine the inheritance and development of architectural art, painting art and culture. At the same time, it can

preserve Shaolin Kung Fu for a long time for future generations to carry out teaching, learning and research.

In pre-modern history, after the Shaolin Temple was restricted from practicing Shaolin Kung Fu, as the birthplace of Shaolin Kung Fu, and the monks of Shaolin Temple have always regarded martial arts as their ancestral style. Although the government prohibited the monks from practicing martial arts, they practiced martial arts secretly. Under the inspection of the Qing government, martial arts activities were carried out secretly at night. The location is Pulu Pavilion (Thousand Buddha Hall) in Shaolin Temple. Since the early years of Yongzheng (1723), it has become a secret night practice room of Shaolin Temple. According to the experience of martial arts monk Zhan Sheng and others in the "Xi Tang Shan Stele" erected in the 26th year of Daoguang (1846), Shaolin monks practiced martial arts in a secret state at that time. The inscriptions records: "I voluntarily converted to Buddhism as a disciple and respect the masters, chanting sutras during the day and practicing martial arts at night, abiding by the temple rules, studying hard and practicing hard". That is the true portrayal of the practice of monks in the Qing Dynasty. Nowadays, whenever people come to the Shaolin Temple's Thousand Buddha Hall and Guanyin Hall, they are always shocked by the dozens of foot pits and Shaolin Temple Kung Fu Murals of Shaolin Temple in front of them", these are called "practice pit", is left by the monks stomping on the ground when they practiced martial arts, plus the age and deep internal strength, and the murals reflect a specific period, in order to inherit Shaolin Kung Fu in the form of boxing frescoes On the painting and wall, in the pre-modern historical background, it can be learned, passed on, and is the best way to preserve. The Shaolin Temple Kung Fu Murals and foot pits both witness the hard work and sweat of Shaolin Temple to preserve Shaolin Kung Fu, and they all embody the profound heritage of Shaolin Temple.

### **Part III Shaolin Temple Kung Fu Murals record the development of traditional fighting techniques**

In the pre-modern period, at the beginning of World War II, the Eight-Power Allied Forces invaded China from the outside, battles everywhere, and domestic anti-Qing government forces rose. Shaolin Temple has a tradition of protecting the stability of the surrounding people and temples since ancient times, monks use Shaolin Kung Fu and Shaolin weapons to maintain the peaceful life of the temple and surrounding areas, and keep this region safe.

In 1855, the stele inscribed "In June of the fifth year of Xianfeng (1855), the monks of the Shaolin Temple erected the "Monks and Customs of the Monastery and the Customs of the Temple" out of consideration for their own safety. Wandering the Taoist gates, borrowing travel to make trouble. There are those who enter the fields to steal crops; there are those who chop down trees at night; and there are gangs of people who seek money and loot. The Temple is all affected by it, and it is really embarrassing. Due to the same public discussion, rules were established to prevent bandits and customs. Rules and regulations are established and listed below, and offenders will be punished according to the rules. If they are not punished, they will be sent to officials by the people of Hesi Temple and others. In this way, it is really back to basics, and the industry is safe... Because of Leshi, it will always be a cloud of precepts. "The content mainly refers to the activities of the Nian Army that have spread to the Shaolin Temple, and rules are established to prevent robbery by stealing trees, stealing crops, and picking fruits. Monk. Shaolin Temple can still maintain religious activities. During the period of Tongzhi and Guangxu, Shaolin Temple could not maintain normal activities. With Linqing's visit, Shaolin Temple received official support, such as: Daoguang five years (1825), by Hai Cun, the abbot of Erzu Nunnery, mobilized good men and women to donate money to repair Erzu Nunnery's mountain gate, the East and West Side Halls and the surrounding walls. He and his disciples Jijing, Jifang, and his disciples Sun Chunlan, etc. help him. From the autumn of the seventh year of Daoguang (1827) to the winter of the eighth year (1828), the governor of Henan Prefecture led his subordinates and donated three thousand silvers. More than seven hundred taels, the bell tower, drum tower, abbot's room (royal seat), imperial tablet pavilion, etc. were repaired. In the ninth year of Daoguang (1829), the monk association Si Jilian presided

over the reconstruction of Gan Terrace. From the 28th to the third year of Daoguang In the tenth year (1848-1850), Shaolin Temple, under the auspices of Monk Jiyuan, the resident deacon and the head of the gate, built the "Shaoyang Bridge" in front of the temple. The bridge is 5.3 meters wide and 60 meters long. The amount of money is more than seven hundred. Shaoyang Bridge is the "breathing place of a temple". It is said that it is the gate of the "Dragon Vessel". The old bridge here has long been washed away by the mountain torrent. Therefore, the whole temple worked together and spent three years. Create a stone bridge, so that "the communication is unimpeded, and the qi pulse is open."

During this period, during the renovation, in order to revitalize Shaolin Kung Fu and pass on skills, Shaolin Temple Kung Fu Murals appeared and integrated with the building. The murals witnessed the recognition of Shaolin Kung Fu in the pre-modern society. In the pre-modern period, monks left the monasteries due to continuous wars, and Shaolin disciples scattered all over the country, spreading Shaolin Kung Fu to many parts of the country, this period promote the spread and integration of Shaolin KuangFu. Adapting to the needs of the new environment, monastery Kung Fu transformed into folk fighting skills, military fighting Kung Fu also transformed into folk fighting Kung Fu, and promoted the development of Kung Fu fighting culture in the pre-modern period of China. The transformation of Shaolin Kung Fu plays an important role as a bridge and link, so it is said that: all kinds of Kung Fu come of Shaolin . In the pre-modern period, almost all the boxing schools in all regions of the country traced back to the Shaolin Temple, searched for their origin and ancestors. This period prove that Shaolin Temple Kung Fu Murals make important contribution to the exhibition of Chinese martial arts.

The Shaolin Temple preserves and records the fighting stories, events, and living conditions that occurred in the pre-modern period through murals, because ancient Chinese murals are the world's largest cultural heritage with the largest number of remains, the most types, the most difficult to protect, and an extraordinary value. As the oldest painting form around the world, Chinese murals have a unique style since ancient times, it occupies an important position in the history of Chinese art and are an important part of painting art. The origin of Chinese murals can be traced back to the period of Huang emperor. People used that to record daily life and express their inner

wishes. The motifs of the murals are colorful and record the human survival activities and folk culture in ancient society, including ethnic migration, economic prosperity and depression, ancestor worship, sacrifices ceremony, philosophical thoughts and religious beliefs, etc.

For more than 1,500 years, Shaolin Temple has formed the cultural characteristics of "Kung Fu uses the name of the temple, and the temple is famous for its Kung Fu". Due to the special status of Shaolin Temple as the holy land of Chinese martial arts and the ancestral home of Zen Buddhism, it is first the witness of the development of Chinese martial arts culture, and it is also the witness of the development process of Zen culture formed by the localization of foreign Buddhist culture. Since the beginning of the Qing Dynasty (17th century), under the background of the Manchu Qing Dynasty ruling China, Shaolin Kung Fu has been endowed with national political meanings and has become one of the symbols of Chinese folk spiritual power. In the future, on the one hand, with the continuous expansion of the cultural influence of the Chinese nation, and on the other hand, with the continuous spread of Shaolin Kung Fu by literature, romance, modern film and television and other media, Shaolin Kung Fu has developed from a monastery's unique housekeeping skills to a global one. An effective way for Chinese to seek and strengthen their national identity. Especially in the process of the integration of the contemporary world, under the background of multicultural pattern, the cultural exchanges between China and foreign countries are becoming more and more frequent, and Shaolin Kung Fu has become one of the most popular forms of Chinese traditional sports culture. Especially since the 1980s, with the country's opening-up policy and the advent of the global multicultural era, Shaolin Temple established the Shaolin Kung Fu Performance Troupe (now Shaolin Temple Warrior Monks Troupe) in order to promote Shaolin culture and spread the cultural essence of the unity of Zen and martial arts, toured for the people of all countries and won the praise of the whole world. They have traveled all over the world, enriching the ways for people around the world to understand and recognize the excellent traditional Chinese culture, and have played an active role in enhancing mutual understanding, maintaining cultural diversity, and maintaining an international environment for peaceful coexistence.

Shaolin Kung Fu is an effective way to improve the realm of Zen practice. Because Shaolin Kung Fu is a technical knowledge system, and there is a set of strict learning patterns implicit in Kung Fu, it is naturally transformed by the monks of Shaolin Temple into a program of practicing and studying Buddhism. In the frescoes, after Shaolin Kung Fu has become an access for monks to learn Buddhism and practice meditation, they will inject their Buddhist lifestyle and pursuit of great wisdom and courage into Shaolin Kung Fu improve the connotation and quality of Shaolin Kung Fu. Shaolin Kung Fu not only pursues the improvement of techniques, but also attaches great importance to the cultivation of own emotional control ability. Therefore, Shaolin Kung Fu has the cultural function of improving the spiritual realm of human beings, especially in the aspect of religion. The spirit of "the unity of Zen and martial arts" in Shaolin Kung Fu has a profound impact on Chinese martial arts and even Buddhist beliefs.

Shaolin Kung Fu is a huge knowledge system with a structure, and it is a concrete manifestation of ancient Chinese philosophy and artistic thought. It contains an orderly cultural accumulation process, rather than a simple and chaotic heap of historical experience. First of all, Shaolin Kung Fu is in units of routines, and each routine is composed of as many as hundreds or as few as dozens of movements. The connection design between actions not only strictly follows the laws of human motion, but also fully integrates the Yin and Yang concept in ancient Chinese philosophy, that is, a generalized dialectical thinking mode that summarizes the characteristics of things in the form of opposite contradictions to grasp the essence of things. This mode of thinking runs through the Shaolin Temple Kung Fu Murals, and is expressed in methods of physical and mental, inner and outer, moving and stationary, rigidity and softness, virtuality and reality, opening and closing, ups and downs, advance and retreat, and attack and defense. Specific to the relationship between actions and routines, routines and routines, they do not exist in isolation but related. The combination of moving and stationary, the balance of Yin and Yang, the harmony of hardness and softness, and the combination of body and mind, these have always been the pursuit of Shaolin Kung Fu monks. Outwardly, movements and routines are arranged in the order of degree of difficulty, and they are learning ladders or patterns; in depth, they are the embodiment

of the ancient Chinese way of thinking and a unique form of expression of traditional Chinese culture.

#### **Part IV Shaolin Temple Kung Fu Murals enrich the development of traditional fighting techniques**

The formation of traditional fighting techniques is in the process of historical development, people gradually formed a technique based on physical fitness in order to avoid war and beast attacks. At first, it was mainly based on boxing. With the development of the times, weapons appeared continuously, and weapon skills has gradually formed, and in the existing murals, it can be found that traditional fighting techniques are not limited to external harassment, physical fitness and national defense, and their content and forms have also been enriched. The presence of Kung Fu dance to combine dance and traditional martial arts to form a new martial art for viewing.

Through the study of Shaolin Temple Kung Fu Murals, the boxing techniques obtained through analysis are the prototype of the early Shaolin Kung Fu standard, and are the same as the core content of Shaolin Liuhequan handed down in modern times, its external hairstyles, clothing, and scenes also show a variety of forms, but the strength, style, characteristics of movement and the original core standards have not changed, providing technical support for the current Shaolin Kung Fu research.

For example, a series of boxing techniques with Shaolin characteristics are reflected in the murals: in the murals, the kind of Shaolin Kung Fu is Liuhequan, the upper step of the lunge splitting the heart palm is up, and the left step is in the middle door. When pushing out, the hands are one defense and one attack, the step is stepping on the upper step, the upper and lower limbs are coordinated, the left and right hands cooperate with each other, and there is a defense in the attack, and there is an attack in the defense. Holding hands and tying the body, the right hand lifts the crotch, and when holding the elbow, the left fist returns to the body with a left step and smashes down, the left foot is retracted beside the right foot, and the body is squatting into a squatting step. The offensive and defensive content is that the opponent kicks When stepping back and smashing the opponent's foot with a left fist, it is an action of defending and attacking.

In ancient times, there were the key points of practicing martial arts, hand, eye, body, footwork, energy and strength. Martial art is art. The Kung Fu routines in the murals are to show offense and defense exercises in Kung Fu, which is the core content of Kung Fu. The characters in the frescoes have keen observation ability. Stare at the target, wait for it to change, and never let go of it. Only careful observation and correct judgment can make a decisive and precise strike on target. In traditional Shaolin Kung Fu, the attack method of making a feint to east but attacking in the west shows the importance of observation.

The hand shapes of the characters in the murals have fists and palms, which can change into different shapes according to the different needs of offense or defense.

The arm of a character is in the upper, middle and lower sections of the human body, and its starting position is to roll out and roll in. This is also one of the characteristics of Shaolin boxing that is different from other boxing methods. The human arm can also be divided into three sections. The tip section, the elbow is the middle section, and the shoulder is the root section. It also includes starting, following, chasing, and three postures, that is, starting with hands, following with elbows, and chasing with shoulders, which are also the three stages of attacking. When defending, the hands should roll down with the situation, defend close to the body, and make up for the flaws.

The murals reflect the movement of the characters, showing the practitioner's control of distance, the use of techniques, and the correctness of the practice method, which directly determines the effect of the practice. The coordination and combination of eye, technique, body, footwork and other methods constitute the Shaolin boxing in the murals.

There are parallel steps, lunges and horse steps in the murals. Footwork is the core of offense and defense. This is reflected in the Shaolin Temple Kung Fu Murals. Access, landing, attack, advance and retreat are as stable as Mount Tai. Bow, horse, flutter, empty, rest and other walks should be light, agile and flexible. The steps of Shaolin boxing also pay attention to "step forward and step back, and stamp back once", and the uniqueness of Shaolin boxing footwork is shown in the murals.

Shaolin Kung Fu preserves the ancient tradition through the inheritance of Shaolin Temple Kung Fu Murals. The boxing technique obtained by analysis is the prototype of the early Shaolin Kung Fu standard. It is the same as the core content of Shaolin



Liuhequan handed down in modern times. The practice scene and practice purpose have changed, and its external hairstyle, clothing, and scene have also presented a variety of forms, but the strength, style, move characteristics and the original core standards have not changed, which provides the current research on Shaolin Kung Fu.

The display of Shaolin traditional weapon fighting in the murals: the typical horse-riding combat in ancient battlefields, mainly cold weapons, as can be seen in the picture, double hooks to guns, eyebrow sticks to red tassel guns, single swords to guns, Shaolin single dagger to take the gun, Shaolin lance vs stick fighting technique, double knives vs Park knife weapon fighting technique, Shaolin Hongying spear vs Chunqiu broadsword fighting technique, Shaolin Pudaο vs spear fighting technique, Spring and Autumn broadsword fighting technique, the types of ancient weapons are displayed on the surface, but there are actually more behind them. It is the application of fighting and fighting techniques during the war. In the pre-modern period, internal and external aggression, Shaolin Temple monks used Shaolin Kung Fu and traditional Shaolin equipment fighting and fighting techniques to protect the temple. In the pre-modern period, the appearance of the Opium War artillery, the cold weapons have withdrawn from the stage, and the Shaolin Temple recorded the memory of the past equipment fighting through the murals not for war, but for better inheritance.

#### **Part V Murals embody the idea of "harmony between man and nature" in traditional Kung Fu**

Through the traditional Chinese Shaolin Temple Kung Fu Murals, we can see that the pre-modern national culture has distinct spiritual characteristics and rich connotations, which embodies the character characteristics of the Chinese nation and the profound cultural heritage of ancient China. The murals reflect ancient China. People have formed a struggle idea with the core of martial artists' self-improvement and achievements. At the social level, the martial arts style of respecting teachers, respecting truth and advocating martial arts has been formed. When facing social injustice, warriors can protect victims. At the national level, a patriotic idea of regarding the national stability and prosperity as own responsibility has been formed, and the martial arts concept reflect the philosophical thought of unity of man and nature and the unity of thoughts and behaviors. These are the core connotations of ancient Chinese

traditional Kung Fu thought, and also the source of life and inexhaustible driving force for the Chinese nation to inherit thousands of years.

The Kung Fu movements in the murals are formed after practicing thousands of times. In the process of practicing, the will and endurance are honed. In the pre-modern period, there were internal and external wars, and ancient martial arts had the determination and will to make achievements, highlighting the ancient martial arts thought and Spirit. "Shaolin Ten Commandments" records: "The inheritors of Shaolin martial arts should aim to strengthen the physique, engage in it day and night, and cannot stop arbitrarily." It can be seen from this that it is a corner of the spiritual connotation of ancient Chinese Shaolin Temple Kung Fu Murals.

At the end of the Sui Dynasty, the Shaolin monks who "don't want to be an official, only want to become a monk and serve the country" learned from Shaolin Kung Fu the core ideology and spirit of Shaolin Kung Fu -- the rise and fall of the world is the responsibility of every man! This kind of patriotism, as the main motivation of his Buddhist Kung Fu, made "serving the motherland" a unique ethos of Shaolin monks in the pre-modern period of " practicing scriptures in the day and martial arts at night". The patriotic spirit of Shaolin monks is not formed suddenly, but in the process of studying the Shaolin Kung Fu concept that integrates the excellent traditional Chinese culture and traditional thinking day and night, transforming the heart of reverence for martial arts into a heart of patriotism that is deeply rooted in the bone marrow, is a true portrayal and concentrated expression of the self-cultivation orientation of ancient monks.

Buddhist theory focuses on softness, while Shaolin Kung Fu focuses on rigidity, combining rigidity and softness, and using softness to overcome rigidity. It is not difficult to see that the Shaolin Kung Fu in the murals embodies the observation of the state of nature, imitates the laws of movement of natural things, and is compatible with the principles of yin and yang of heaven and earth. Through the cognition of nature, it is used to comprehend and pursue the philosophical concept of "harmony between man and nature" of boxing skills. Just like Shaolin Kung Fu, the spirit of ancient Chinese traditional martial arts also reflects the pursuit and exploration of "harmony between man and nature" in martial arts skills. The essence of this philosophical spirit is to stop fighting and win without fighting.

## **Chapter 6**

### **Summary, Discussion and Suggestions**

#### Kung Fu Mural Painting at Shaolin Temple, Henan : Chinese Traditional Fighting Culture in the Context of Pre-modern Nation State

##### **Research Summary**

The Shaolin Kungfu culture in the Songshan area of Dengfeng, Henan Province has a rich development background. This paper studies the traditional fighting skills and culture in the pre-modern period through murals, which is of great significance for the inheritance and development of Shaolin Kungfu. Through literature analysis, expert interviews, field investigations and other research methods, this paper sorts out the relevant text and image data obtained, conducts analysis and research on relevant literature data, and compares and analyzes with the first-hand data obtained from expert interviews and field investigations. A more comprehensive literature was produced, which laid the foundation for the writing of the article. At the same time, through the excavation of the history of traditional fighting techniques in the pre-modern period, we can clearly understand the historical basis and historical background of Shaolin traditional fighting techniques. The social process of kung fu murals, to understand the interaction between Shaolin murals and Chinese traditional fighting culture under the background of pre-modern national context.

Through research, it is found that the formation of Shaolin traditional fighting skills is influenced by many factors such as historical environment, social environment, Confucian culture, Buddhism, Taoism and so on. The pre-modern period has experienced historical changes. Henan is located in the Central Plains, with rich products, rich historical culture and natural landscapes. The development and formation of Shaolin Temple, as well as the evolution of Shaolin Kungfu and Shaolin Temple Kungfu murals are all located in the larger environment, and the Historical developments and changes are closely linked.

### **Research conclusion:**

#### (1) The historical context of Shaolin traditional fighting skills

Shaolin Temple, also known as Monk Temple, is known as "the ancestral court of Zen Buddhism, the first temple in the world". It is the ancestral court of Zen Buddhism in Han Buddhism. The 28th generation disciple of Buddha, Master Bodhidharma, a Tianzhu monk, came to China and was well received by Emperor Xiaowen of the Northern Wei Dynasty. This is the first transmission of Zen Buddhism and is famous all over the world. In the third year of Jiande in the Northern Zhou Dynasty (574), Emperor Wu of Zhou forbade the Buddha, and the temple was destroyed. It was rebuilt during the Elephant Years and renamed Zhi'an Temple. 120 people including Huiyuan and Hong Zun lived in the temple and were named "Bodhisattva Monk". When Ba Tuo started Shaolin, although the Northern Wei Dynasty provided all the food and clothing expenses, it did not have a considerable scale of farmland and monastery industries. During the Sui and Tang Dynasties, the Shaolin Temple obtained a large amount of land and other temple properties from the hands of the highest feudal ruler, which laid the material foundation for the prosperity of the Shaolin Temple.

In the pre-modern period, China has experienced a history of prosperity and decline, with splendid ancient civilization and rich painting arts. Shaolin Temple and Shaolin Kungfu also emerged from nothing, from prosperity to decline. Its development context is closely related to Chinese history and Henan. History is closely related, develops with the development of the general environment, changes with the changes of history, and is closely related to the local environment, era environment, cultural environment and social factors such as politics and economy in a specific period.

#### (2) Cultural factors in the formation of Shaolin traditional fighting techniques

The ideological core of Confucianism, Taoism, Buddhism and other schools endows Shaolin Wushu with rich and colorful cultural connotations. Due to the heavy and powerful swallowing power of Chinese culture and Confucianism and Confucianism, in order to survive and develop, Buddhism has to transform itself into Sinicization, even secularization, Confucianization and patriarchalization, so that religious laws are relatively loose and no longer harmonious. The opposition of Chinese people's secular ideology is an important internal factor for Shaolin Temple to produce martial arts and kung fu murals.

### (3) Geographical factors for the formation of Shaolin traditional fighting techniques

The Songshan area, where the Shaolin Temple is located, has harsh natural conditions, hot in summer and cold in winter. Indomitable, courageous and agile character, with strong perseverance and patience, happy to know the destiny, rigorous in manner, not aggressive, follow the rules, very traditional, but not conservative. Therefore, after the collision and fusion of Chinese and Chinese Taoist culture, the descendants of Indian Buddhism, Songshan quickly became a famous place for meditation and Taoism in the country. The special historical region and cultural environment have prepared suitable soil and created favorable conditions for the development of Shaolin martial arts.

### (4) Shaolin Temple Kung Fu murals are closely related to Shaolin traditional fighting techniques

The formation of traditional fighting techniques is in the process of historical development, people gradually formed a technique based on physical fitness in order to avoid war and beast attacks. At first, it was mainly based on boxing. With the development of the times, weapons continued to appear, and weapon technology has gradually formed, and in the existing murals, it can be found that traditional fighting techniques are not limited to external harassment, physical fitness and defense of the country, and their content and forms have also been enriched. Appeared to combine dance and traditional martial arts to form martial arts as an art form based on viewing. Through the study of Shaolin Kung Fu murals, the boxing techniques obtained through analysis are the prototype of the early Shaolin Kung Fu standard, its external hairstyles, clothing, and scenes also show a variety of forms, but the strength, style, move characteristics and the original core standards have not changed, providing technical support for the current Shaolin Kungfu research.

The display of Shaolin traditional weapon fighting in the murals: the typical horse-riding combat in ancient battlefields, mainly cold weapons, as can be seen in the picture, double hooks to guns, eyebrow sticks to red tassel guns, single swords to guns, Shaolin single dagger to take the gun, Shaolin lance vs stick fighting technique, double knives vs Park knife weapon fighting technique, Shaolin Hongying spear vs Chunqiu broadsword fighting technique, Shaolin Pudaos vs spear fighting technique, Spring and

Autumn broadsword fighting technique, the types of ancient weapons are displayed on the surface, but there are actually more behind them. It is the application of fighting and fighting techniques during the war. In the pre-modern period, internal and external aggression, Shaolin Temple monks used Shaolin Kungfu and traditional Shaolin equipment fighting and fighting techniques to protect the temple. In the pre-modern period, the appearance of the Opium War artillery, the cold weapons have withdrawn from the stage, and the Shaolin Temple recorded the memory of the past equipment fighting through the murals. , not for war, but for better inheritance.

(5) The history of the formation of Kung Fu murals reflects the profound national cultural connotation

Through the traditional Chinese Kung Fu murals, we can see that the pre-modern national culture has distinct spiritual characteristics and rich connotations, which embodies the characteristics of the Chinese nation and the profound cultural heritage of ancient China. The murals reflect ancient China. People have formed a struggle idea with the core of martial artists' self-improvement and achievements. At the social level, the martial arts style of respecting teachers, respecting teachers and advocating martial arts has been formed. When facing social injustice, warriors can The moral ideology of robbing the rich to help the poor, chivalrous and courageous; at the national level, a patriotic idea with the rise and fall of the world and the responsibility of every man as the core, which the martial artist can stand up to when the family and country is in crisis, and the martial arts concept is reflected everywhere, with heaven and man The philosophical thought of unity and unity of knowledge and action is the core. These are the core connotations of ancient Chinese traditional Kung Fu thought, and also the source of life and inexhaustible driving force for the Chinese nation to inherit thousands of years. The kung fu movements in the murals are formed after thousands of trials and hardships. In the process of practicing, the will and endurance are honed. In the pre-modern period, there were internal and external troubles, and ancient martial arts had the determination and will to make achievements, highlighting the ancient martial arts thought. Spirit.

**Research Suggestion:**

Academic recommendations : There are many interesting academic issues in the Kung Fu culture phenomenon. For example, the relationship between Kung Fu painting from the past and the restoration of Kung Fu to become the current Chinese national performing arts. Kung Fu as an exercise culture or a health culture. which should be further researched as a specific case.



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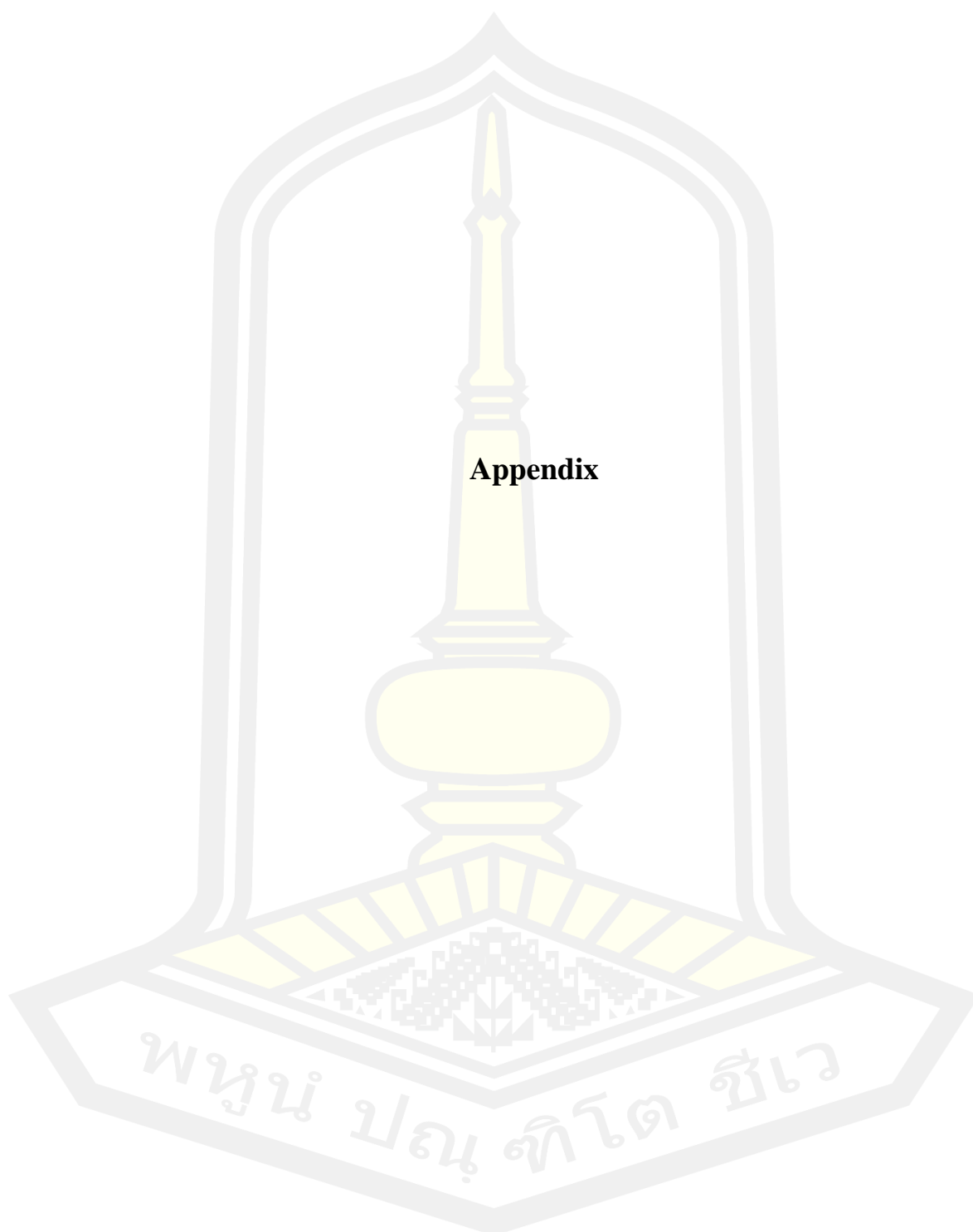




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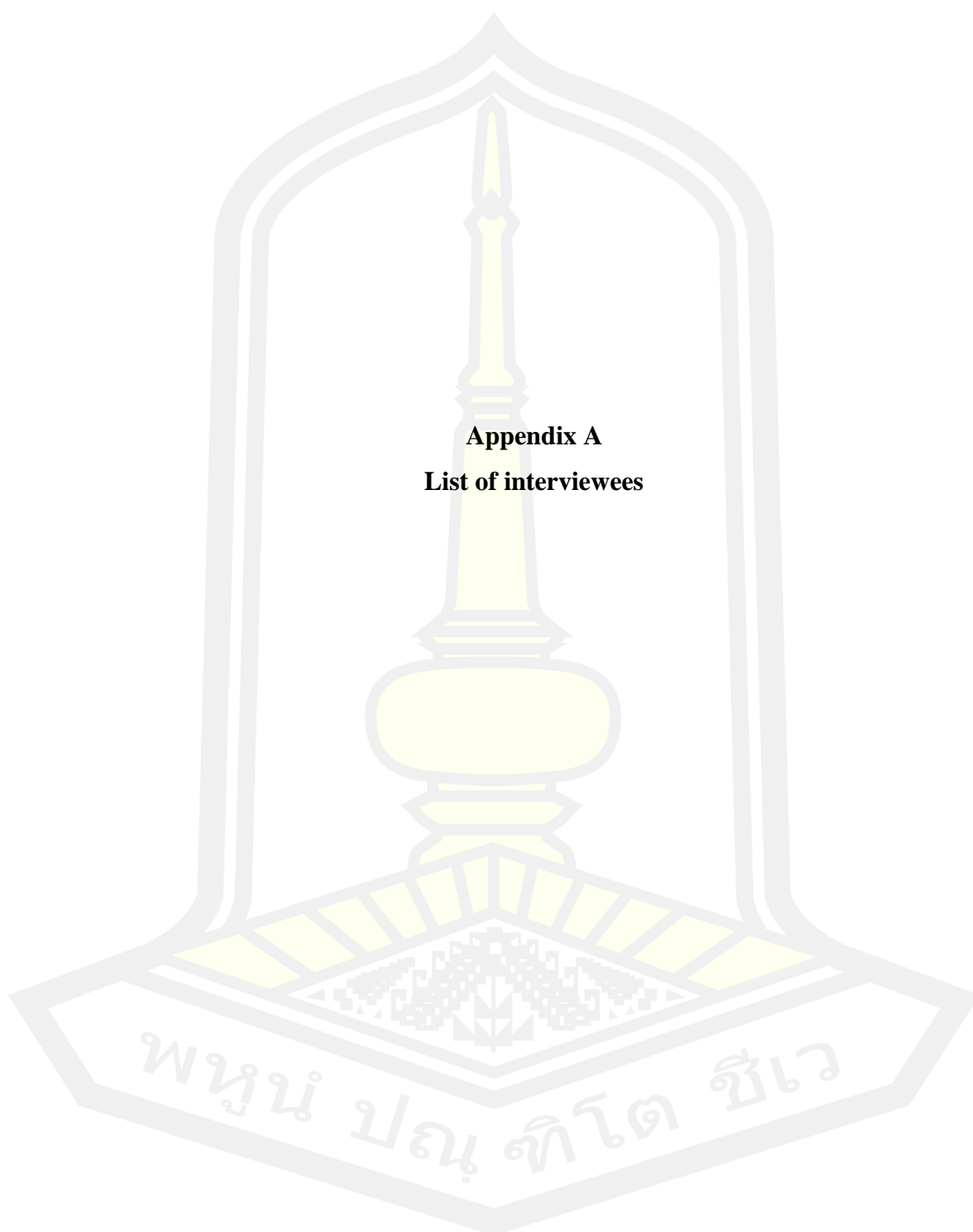
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**Appendix**

**Appendix A**  
**List of interviewees**



### List of interviewees

Liu Shaopeng. December 2020. Dengfeng City, Henan Province.

Tian Chong. April 2020. Dengfeng City, Henan Province.

Zhou Bin. May 2020. Dengfeng City, Henan Province.

Sun Xiaogang. November 2020. Pingdingshan City, Henan Province.

Wang Zongren. October 2021. Dengfeng Wushu Association of Henan Province.

Li Shengfu. December 2021. Office of Songshan Shaolin Wushu Vocational College,  
Dengfeng City, Henan Province.

Geng Haichao. March 2021. Kaifeng City, Henan Province.

Shi Yan Xue. May 2021. Baoen Temple, the lower house of Shaolin Temple,  
Dengfeng City, Henan Province.

Release Yandian. May 2021. Baoen Temple, the lower house of Shaolin Temple,  
Dengfeng City, Henan Province.

Wang Zhanmin. December 2021. Dengfeng City, Henan Province.

Yue Xiufeng. November 2021. Dengfeng City, Henan Province.

Yao Yaxing. June 2021. Luoyang City, Henan Province.

Liu Ya. February 2021. Zhengzhou City, Henan Province.

Liu Haichao. March 2022. Shaolin Temple Scenic Spot in Dengfeng City, Henan  
Province.

Qiao Fengjie. December 2021. Beijing, China.

Zhou Yafei. December 2021. Beijing, China.

Zhu Shubiao. April 2022. Dengfeng City, Henan Province.

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