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南海林世榮誌

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林世榮

Priceless Heritage of Southern Shaolin Inherited from  
the Past and Handed Down by Venerable Grandmaster

Lam Sai Wing

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**SOUTHERN SHAOLIN HUNG GAR  
KUNG FU CLASSICS SERIES**

The translation is based on the edition by Juy Yu Jaai  
(Hong Kong, 1957)



**Lam Sai Wing**

***IRON THREAD. SOUTHERN SHAOLIN HUNG GAR KUNG FU  
CLASSICS SERIES***

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**Venerable Grandmaster Lam Sai Wing**



**(1860 – 1943)**

**"Since my young years till now, for 50 years, I have been learning from Masters. I am happy that I have earned the love of my tutors who passed on me the Shaolin Mastery..."**



**Jyu Yu Jaai**

**Editor and publisher of the first edition**

**(Hong Kong, 1957)**

# About the Author<sup>1</sup>

*Lam Sai Wing* (1861 - 1943) was born in the district of *Nan Hai*, *Guangdong* province. Followed the customs of ancestors and learnt the tradition of Martial Arts in his family, proceeded to learn from tutors *Lam Fook Sing*, *Wong Fei Hung*, and *Wu Gum Sin*.

Indulged in persistent training, achieved great mastership in the Martial Arts. Founded *Wu Ben Tang* ("The Hall of Fundamental Study") in *Guangzhou* (*Canton*) where he taught the Martial Arts. During his life brought up more than 10,000 followers.

Toward the end of the *Qing* dynasty (1644 - 1911) gained the first place at large competitions that took place at the *Dongjiao* ground. Thanks to it, with great pleasure, *Lam Sai Wing* received a silver medal handed to him by *Dr. Sun Yat-Sen*<sup>2</sup> himself as a token of the recognition of his great services and successes.

In the years followed, taking images and characters of the Tiger and the Crane as a base, as well as techniques of *Hung Gar Kuen*<sup>3</sup> and *Fo Kuen*<sup>4</sup> styles, he founded a new school *Fu Hok Seung Ying Kuen* ("The Double Form of the Tiger and the Crane").

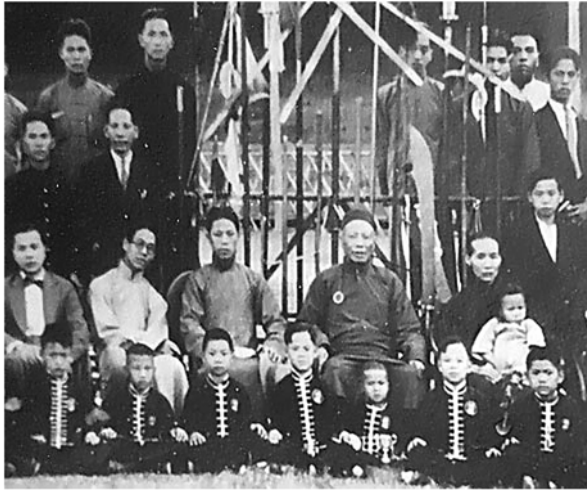
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<sup>1</sup> An article from *ZHONG GUO WU SHU ZEN MING CI DIAN* - Dictionary "Well-known Masters of the Chinese Wu Shu" edited by Chang Cang and Zhou Li Chang.

<sup>2</sup> *Sun Yat-Sen* ( his other names: *Sun Zhongshan*, *Sun Wen*) (1866 - 1925), a Chinese revolutionary democrat, the leader of the Chinese Revolution of 1911 - 1913, the first (provisional) president of the Chinese Republic (1 January - 1 April, 1912). In 1912 founded *Guomindang* party.

<sup>3</sup> *Hung Gar Kuen* - "The fist of Hung family". This style was widespread in secret societies *Gelaohui* ("The union of the Elder Brother"), *Sandianhui* ("The Triad"), and others in the Southern China in the XIX - the beginning of the XX century. It is remarkable for its very high fighting efficiency. It takes its origin from the Southern Shaolin Tiger style.

<sup>4</sup> *Fo Kuen* - "The fist of Buddhist brotherhood" was practised in secret Buddhist sects in *Guangdong* province. That style also originates from the Southern Shaolin.



**Lam Sai Wing with his nephew Lam Cho (to the left of him) and students (Hong Kong, 1932)**

Lived in his old years in *Hong Kong*<sup>5</sup> where he taught the Martial Arts together with his favorite disciples *Juy Yu Jaai*, *Jeung Sai Bin*, *Lei Sai Fai*, and others. Wrote books: *GUNG GEE FOOK FU KUEN* ("Taming the Tiger"), *TID SIN KUEN* ("Iron Thread Fist"), and *FU HOK SEUNG YING KUEN* ("The Double Form of the Tiger and the Crane").

Marked a new epoch and a new school of Chinese Martial Arts, in particular in the division of formal complexes *Tao Lu*. *Fu Hok Seung Ying Kuen* is practiced on a large scale both in China and abroad and the interest to it does not fall down. After the formation of the People's Republic of China (1949) this style was included into syllabuses of institutes and *Wu Shu* high-grade schools.

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<sup>5</sup> Since 1917 till 1923, before his departure to Hong Kong, Lam Sai Wing served in the army of *Fujian* province as the Head Instructor in hand-to-hand combat.

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**“This method is the best for those who practice the Martial Arts. I myself could achieve my Tutor *Wong Fei Hung*’s results with the use of this method and Master *Fei Hung* could achieve the results of honorable tutor *Lam Fook Sing* who in his time was the best disciple of *Tid Kiu Sam*, the unsurpassed Master...”**

**Lam Sai Wing**

**“From my own experience I know that the most impressive thing in *Tid Sin* is that the physical strength of those who practice this method can be increased by nine times. It is hard to believe for those who did not practice this method. Of course, the benefit of *Tid Sin* lies not only in bigger physical strength. The most important thing is robust health and longer life...”**

**Lei Sai Fai**



# Foreword

## Lei Sai Fai

Tid Sin, or the Iron Thread, is one of the Quan Shu<sup>6</sup> inherited from Tid Kiu Sam<sup>7</sup>. It is a perfect training system aiming at setting into motion body's extremities and the whole body and thanks to it to improve blood circulation and the circulation of the internal energy Qi. Bones, muscles and sinews are subjects of external strengthened, the internal organs and the spirit Shen are subjects of internal strengthened. Therefore, the Spirit and health are improved. A physically weak man becomes a strong one. Besides, those who practice this method can prevent from falling ill with many diseases and live a long life. That's why this method is unsurpassed one among all the methods of Qi Gong and Gong Fu.

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<sup>6</sup> According to the modern classification the method *Tid Sin* belongs to a branch of "hard", or fighting *Qi Gong*. However, the division of the Martial Arts into *Qi Gong* and *Kung Fu* (or *WU SHU*) is rather conventional in character, it appeared only in the XX century as the result of the Western approach to the study of specific oriental phenomenon. Traditionally, *Qi Gong*, or work with the internal energy, was studied in China in the mainstream of general fighting practice, it did not form a separate branch (maybe excepting medical Qi Gong as well as some kinds of religious Qi Gong). Therefore, the author of this article uses Chinese terms "*Quan Shu*" (literally "Art of fist") and *Quan Fa* (literally "Fist technique") in relation to *Tid Sin* in their original wide meaning. In our translation we substituted them for "Qi Gong", a more narrow term that can be understood by a modern reader.

<sup>7</sup> *Tid Kui Sam* (in Cantonese) is translated as "*Iron Bridge III*", it is a nickname of the great master. His true name was Leung Kwan (1813-1886). He had superhuman strength, hence his nickname (*Jyu Yu Jaai* "*Short Biography of Master Tid Kui Sam*").

The founder of the Tid Sin Kuen style is Tid Kiu Sam. In his time he was called one of “Guangdong Ten Tigers”. He is a well-known and esteemed person among martial arts masters. Tid Kiu Sam, a favorite disciple of Shaolin monk Gwok Yan, was famous for his mastery, he had no rivals equal to him.

Tid Kiu Sam was on friendly terms with Chen Yi and Xiu Yi Ji, monks from the Haichuang temple<sup>8</sup>. Tid Kiu Sam taught his disciples Choy Jan, Ngau Gi, Ng Hei Goon, Ma Ji Tim, Lam Fook Sing, Si Yiu Leung and some others.



Wong Fei Hung  
(1847-1924)



Lam Sai Wing  
(1860-1943)



Jyu Yu Jaai

Some time later Lam Fook Sing taught Wong Fei Hung his skills and the latter Wong Fei Hung taught Lam Sai Wing. Lam had about 10,000 disciples, but only a few inherited this secret method – Wu Lap Fung, Pan Gwai Yat, Wai Siu Ba, Chuk Gin Saang, Wong Kai Man, Jeung Sai Bui and my tutor Jyu Yu Jaai, all in all seven men.

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<sup>8</sup> The *Haichuang Monastery* is situated not far from *Guangzhou*, the administrative center of *Guangdong* province. As a wide-spread legend says, after the famous monastery of Southern Shaolin was burnt to ashes (supposedly in 30<sup>th</sup> of the *XVIII* century) monks who escaped spread in China “like stars in the sky”. Few of them found refuge at the *Haichuang Monastery* where they started to teach monks, and later on laymen, the Martial Arts. This monastery is the cradle of the most famous *Kung Fu* styles of the Southern China – *Hung Gar Kuen*, *Fo Kuen*, *Li Gar* and some others.

By now<sup>9</sup> my tutor Jyu Yu Jaai passed his skill in the Iron Thread to his son Jyu Ga Yu and his disciples – Wu Jeun Yun (died), Lo Gwai Yik, Tong Hing, Chan Yun Seun (missed during the war), Jung Wai Ming, me and some others.

The Iron Thread is based on twelve secret methods for “arms-bridges” (KIU SAU)<sup>10</sup>, each of them corresponds to a certain principle. The “Twelve Bridges” are (Mandarin/Cantonese): GAN/GONG – hardness, steadfastness; ROU/YAU – suppleness, softness; BI/BIK – pressing, coercing, constraining; ZHI/JIK – straightening; FEN/FAN – dividing, separating; DING/DING – steadiness; CUN/CHYUN – quickness, piercing; TIE/TAI – lifting; LIU/LAU – restraining; YIUN/WAN – movement, motion; ZHI/JAI – suppression, subduing; DIN/DING – change, variability.

Besides, it is necessary to keep in mind several factors. Using Qi, or vital force of Spirit, one should be able to increase his physical strength, pay special attention to strengthening his waist and kidneys<sup>11</sup>. Exhalation is done with sounds, it is the external manifestation of such emotions as joy, anger, sorrow and gaiety.

Those are the essentials that make this method different from other kinds of Qi Gong and Gong Fu. I think that the most difficult thing in acquiring Tid Sin is to control your breath and

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<sup>9</sup> The article was written in 1957.

<sup>10</sup> The term *KIU* (“bridge”) in the *Hung Gar* terms means a forearm. There are 12 basic techniques for “forearm-bridges”. Those techniques were inherited from the Southern Shaolin. They are also called “12 Hung’s bridges”. Blows with “bridges”, i.e. with forearms, is a feature of the Southern Shaolin school.

<sup>11</sup> In accordance with postulates of the Chinese traditional medicine the kidneys are a receptacle of inherent vital energy *Yuan Qi* and a strong and flexible waist is a prerequisite for successful practice in the Martial Arts.

to regulate Qi, to utter sounds and to use the internal exertion. At the same time the above mentioned points are key factors for successful training. A wrong practice can be useless or even harmful. Each kind of Gong Fu has its own method of training and its own secrets. This book just gives the most complete and visual guidance for correct training in Tid Sin. It is indispensable for all who practice Qi Gong and Gong Fu.

From my own experience I know that the most impressing thing in Tid Sin is that the physical strength of those who practice this method can be increased by nine times. It is hard to believe for those who did not practice this method. Of course, the benefit of Tid Sin lies not only in bigger physical strength. The most important thing is robust health and longer life.

## **Lei Sai Fai**

**Hong Kong, the summer of Din You year (1957)**



# Short Biography of Master Tid Kiu Sam

Jyu Yu Jaai

The Shaolin Martial Arts are famous all over the world. Those who inherited them thought that it was the most precious jewel or treasure and seldom left that inheritance to other people. Once a fire broke in the Shaolin temple. The monks dispersed over a wide area. Since that time the Martial Arts of the Shaolin School has started to spread among laymen. It also spread in the province of Guangdong. Those who could get in touch with the Shaolin school of Martial Arts not only comprehensively mastered, but also creatively developed it. Thanks to that fact, step by step, a unique schools was formed. Ten unsurpassed masters called “Ten Tigers from Guangdong” are known among connoisseurs of Martial Arts from the province of Guangdong.

One of them is Tid Kiu Sam. Tid Kiu Sam was born in the town of Nanghai, Guangdong province. He, the third child in the family, became a disciple of a monk from the Shaolin Temple, Gwok Yan. Gwok Yan was one of the greatest masters of the Hung Gar Kuen school. He was known along the whole length of the Yangtse<sup>12</sup> river. Tid Kiu Sam took a serious attitude to training, therefore he perceived the essence of Pugilistic Art. Later on, in connection with training in Martial Arts, he became a follower of Buddhism without taking

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<sup>12</sup> ***Yangtse (Yangtsezhan)*, the longest river in China and Eurasia, flowing from the central part of Tibetan plateau and falling into East China Sea; length: 5,800 km; river basin: 1808.5 thousand km<sup>2</sup>.**

monastic vows<sup>13</sup>. His arms were of tremendous power. He could move six sturdy men with his arm, pull them behind himself more than one hundred steps, his features unchanged. The people admired his wonderful strength and called him “Iron Bridge” (Tid Kiu). Meanwhile, his true name was forgotten and he went down to posterity under his nickname Tid Kiu Sam.

Once Tid Kiu Sam, when he was still young and not popular, was invited for a dinner-party. There was a kung fu master, Hu Hai, among the guests. Some guests started to admire talent and abilities of Tid Kiu Sam and asked him to show his strength, but he refused to do so and begged not to mention it. At that moment Hu Hai stood up and challenged him. Tid Kiu Sam politely refused and said: “You are a well-known tutor and I am an ordinary man. For me a victory or a defeat does not mean anything. If I loose, it only means that I need more teaching. It is not so simple for the esteemed master. A defeat will affect your name and position, I kindly ask you to think about it.” But Hu Hai insisted and they started to fight. The first attack of Tid Kiu Sam crushed the defense of Hu Hai and achieved the aim. Immediately the second blow followed, it completely depraved Hu Hai the ability to attack and defend himself. Tid Kiu Sam only slightly waved his arm and Hu Hai fell down to the ground, swooned.

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<sup>13</sup> Besides monks there were so called “ordained novices”, or *GUIYI DIZI*, “reverential followers of Buddha’s Doctrine” attached to Buddhist temples. Those were followers of Buddhism who adopted Buddha’s Teaching, passed through the ritual of ordainment, had tutors among monks and obtained “secret knowledge”. They were laymen and usually did not observe monastic vows. To all appearances, Tid Kiu Sam belonged to this category.

After this incident Hu Hai conceived a hatred for Tid Kiu Sam to the bottom of his heart. Once he met his friend Ma Nan and slandered Tid Kiu Sam. He said, after mastering some methods he, Tid Kiu Sam, looked down at everybody, did not treat the elders with deference and blackened you, Ma Nan. Generally speaking, Ma Nan is a shallow person, they say he is a scarecrow stuffed with straw.

When Ma Nan heard it, he become very angry, sent a man to Tid Kiu Sam at once to make an appointment on the bank of the Haizhu river. Tid Kiu Sam did not understand why Ma Nan had challenged him. He reasoned in such a way: “If I don’t accept the challenge, scurrilous gossip about the Shaolin School would be spread, because I am a disciple of the Shaolin School. If I don’t attend to this escapade, it would be a disgrace for the whole Shaolin. It would touch my tutors and to disgrace my tutors is worse than death”. Not expecting anything good, all the same he accepted the challenge.

At the appointed day and hour Tid Kiu Sam came to the agreed place on the bank of the Haizhu river. Ma Nan saw Tid Kiu Sam come and sent his disciple in a boat to meet him. The disciple said: “Esteemed Tid Kiu Sam, my tutor is waiting for you on board his junk. I kindly ask you to board my boat. My tutor would very glad to meet you”. Tid Kiu Sam thought: “Why on board the junk and not on the bank? Probably, it is some trap. By the way, I swim very bad. If I go with him, they will be able to do something to drown me. But I cannot help going. Somehow I should show my capabilities to frighten him”. Tid Kiu Sam pretended that he was descending the boat. He put his right foot on the prow and started to press it with all his strength. The prow of the boat started slowly sinking into water. Ma Nan’s disciple made a loud exclamation with fright...

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# Meeting with a Nun Good at Martial Arts Reveals Tid Kiu Sam Buddhist Secrets

Jyu Yu Jaai

When people speak about Martial Arts they usually mention Shaolin and set it as an example. Since long ago, for instance, stories about a monk who only with a stick dispersed a big crowd of armed bandits and a lot of other stories like that have been in circulation. Through those stories Shaolin became a well-known and popular place. Traditions of the Temple passed down from generation to generation and spread to the North and the South. During several decades before the fall of the Ming Dynasty (1644) and at the beginning of the rule of the Qing Dynasty, during the years under mottoes of Shun Zhi (1644-1661), Kang Xi (1661-1722) and Qian Long (1736-1796), the development of Martial Arts in Shaolin reached the highest level. At that period growing number of people learned Martial Arts. Members of the Ming imperial family and scions of noble stock could not get used to the thought of the fall of the Imperial House. They were filled with indignation about oppressed state and calamities that fell on the people after the foreign invaders came to power. Many of them were ready to fight courageously for the revival of the nation but under force of circumstances they had to gather strength and expect an opportunity to act. They understood: sitting around and doing

nothing, they could become physically and mentally weak and so they started to improve their martial arts skills. Patriots enthusiastically exercised from morning till night, acquired available styles and methods, absorbed all new things, and strove for top mastery. They were ready for hardships and deprivation to attain the only aim: to destroy the enemy and restore the Chinese dynasty of Ming. It was otherwise decreed by fate and the heroes had no chance to fight. However, higher national spirit brought an astounding growth of Shaolin Martial Arts. By mischance, after a little while the Shaolin temple perished in a big fire. Monks who survived, being persecuted by the Qing authorities, dispersed everywhere like stars in the sky. That's how the Shaolin Martial Art got lay society. Some monks set up their own schools. Studies in their sources reveal a common base. Those schools are interconnected like stem, flower and leaves of a lotus: all of them have one root. Their spiritual source is Chan Zong, one of Buddhist schools, and the Shaolin temple is the origin of a whole branch of Martial Arts.

Since long ago the city of Guangzhou has two temples – Guangxiao and Haichuang. Among their numerous monks there were a lot of those who mastered Martial Arts perfectly well. Some of them were consummate masters. Though Tid Kiu Sam<sup>14</sup> did not put up his sophistication in the Martial Art for show and did not flaunt his nick-name “The Iron Kiu”, people thought that he knew secrets of Shaolin art. Tid Kiu Sam did not take monastic vows, drank strong drinks and ate meat. All the time he lived at monasteries and did not take the trouble to earn money. If Tid Kiu Sam wished to have a drink but had no money he proposed the following bet: he squats on the brink of

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<sup>14</sup> Tid Kiu Sam is translated as “Iron Bridge III”; it was his nick-name, his true name was Leung Kwan (1813-1886).

the river and if any man can push him off to water he will lose his nick-name “The Iron Bridge” and allow to call him “The Paper Bridge”. Many big guys, seeing a seemingly weakling, thought such a statement to be an empty boast and accepted his challenge. In that case Tid Kiu Sam said: “If you can not push me off to water you ought to spend 100 coins and buy spirits.” If somebody agreed to the bet they immediately went to the brink of the river, Tid Kiu Sam squatted at the very edge of water and the man who agreed to bet started to push him. Pushes became stronger and stronger but Tid Kiu Sam never budged. His rival was all of a sweat, his face became red, his breath was heavy, but Tid Kiu Sam was like a tree deeply rooted into the earth: he did not move an inch. So the bet was won. By that time there was a big crowd of gapers around, some thought it was a frame-up and somebody was ready to test his force for 500 coins. Several strong men were chosen and they started to push Tid Kiu Sam; he took the stance SEI PING MA (Horse Stance) and did not budge from his place as if he was cast of metal. With this Tid Kiu Sam charmed everybody and gained general acknowledgement.

As soon as Jing Ming, the monk from the temple Xichan<sup>15</sup>, heard about that, he sent a man to invite Tid Kiu Sam. As to Jing Ming, he mastered martial arts and was of a big physical strength. His favorite weapon was an iron stick weighing more than 20 JINs<sup>16</sup>. When monk Jing Ming met Tid Kiu Sam he wanted to check the strength of his legs. The latter said that his legs were as heavy as a mountain. “If I touch the ground only with one toe I become as if rooted deeply into the ground”, -

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<sup>15</sup> The Xichan Temple is one of the five greatest monasteries in Fujian.

<sup>16</sup> 10 kg, or 22 lb

continued Tid Kiu Sam. – “It can be said not only about my legs but my arms that have the same strength as well. If you want to check it, here I am: I am standing with my arm stretched; if somebody can put it down even a little or push me off the place I willingly acknowledge my defeat.” At first Jing Ming doubted it but a test showed Tid Kiu Sam’s words to be true. Then Jing Ming offered Tid Kiu Sam to accompany him in his travel. The reason was that Jing Ming intended to roam about and collect donations for the renovation of the big statue of Buddha in the temple. He said that he did not feel fear of robbers but one could run into wolves on mountain or forest roads and being alone, without a fellow traveler, it would mean mischief. Jing Ming heard that Tid Kiu Sam belonged to Shaolin School but he was not ready to take a decision if he personally did not make sure of it. He said that this day he was fully convinced in excellent mastery of Tid Kiu Sam and that was why he invited him to collect donations together. Tid Kiu Sam replied with a smile: “Though I did not take monastic vows, my heart belongs to the Temple since long ago. If you do not reject me because of my stupidity I shall join you with pleasure.” Jing Ming was very glad to hear it and let Tid Kiu Sam live in the temple.

Several days later Jing Ming and Tid Kiu Sam set out with knapsacks on their backs. They were well treated in all towns and villages on their way. Once, after collection of donations in one of villages, they were about to set out. But the road was strange to them, only fields around, no any buildings at sight; the sun began to set down, just the time before dusk. Suddenly they saw in the distance a temple in the wood. They went without a moment hesitation there. The temple towered over a grove and was surrounded with a high wall. The gate of the temple was set ajar. The yard with bamboos interspaced with pines was seen through a chink in the gate. There were no

people there. Birds sang in pine branches, calm and serenity prevailed as if it was another world. The travelers knocked at the gate and waited. A little later a middle-aged nun appeared. She set her hands in a Buddhist greeting and asked; “What can I do for you?” The travelers realized that it was a nunnery. They also set their hands into a greeting, politely asked to be excused and were about to leave. The nun saw that one of the travelers was a monk and the other a layman but both of them set their hands in the greeting, that meant both were followers of Buddha, she reasoned. We all are Buddhists, she said, no excessive formalities are needed among Buddhists; she invited Jing Ming and Tid Kiu Sam to enter the temple. After visiting the sanctuary she led them to the reception room. It should be noted that Tid Kiu Sam was a very sophisticated and experienced in martial arts. He took notice at once that the nun was far from being an ordinary woman. She was lean but she had upright back and sparkling eyes. Light and spring-like steps hinted at strong legs. Tid Kiu Sam knew that it could be achieved only through long and serious training.

Night came. The nun brought some vegetarian food for them. Tid Kiu Sam thanked her and asked if she would be so kind as to say her name under which she is known at the nunnery. “Yun Shen”, - the nun answered.

It was quiet in the room where the guest settled for the night. Only one lamp gave dim light, not a slightest sound could be heard. The tired guests fell asleep. In small hours of the night some sound suddenly woke up the travelers. They listened for a while: the sound repeated again and again. Really, something happened? The guests got up and quietly went toward the place from where the sounds were coming...



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拳



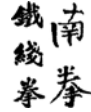
# IRON THREAD





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## GING LAI HOI KYUN

### 1. A Greeting Before the Beginning

*Raise your hands and join them in a greeting. The right hand is clenched into fist, the left hand is an opened palm, like shown in the picture (Fig.1). The right leg is slightly bent in the knee and the left foot advances, you assume the stance DUI MA<sup>17</sup>. Left foot touches the ground only with its toe. You stare to the south. Breathe in deeply through slightly opened lips (“to take Qi”) and hold your breath with some effort (“to close Qi”). Then clench your fists and turn your hands with the centers of the palms up, return the left foot to the right one and draw your hands to the waist. Stand upright, straighten both legs. You assume the position YI FU CHIM JUNG - “Two Tigers Hide Their Traces” (Fig.2).*

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<sup>17</sup> DUI MA (in Cantonese), DIAO MA or MA DIAO JIAO (in Mandarin) – literally, “A Hanging Stance” or “A Stance with a Hanging Foot”, the stance in which the main weight of the body rests on one (rear) leg, another (front) leg only slightly touches the ground with its toe; it is also known as “Cat’s Stance”.



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第一式

敬禮開拳

鐵  
錢  
拳

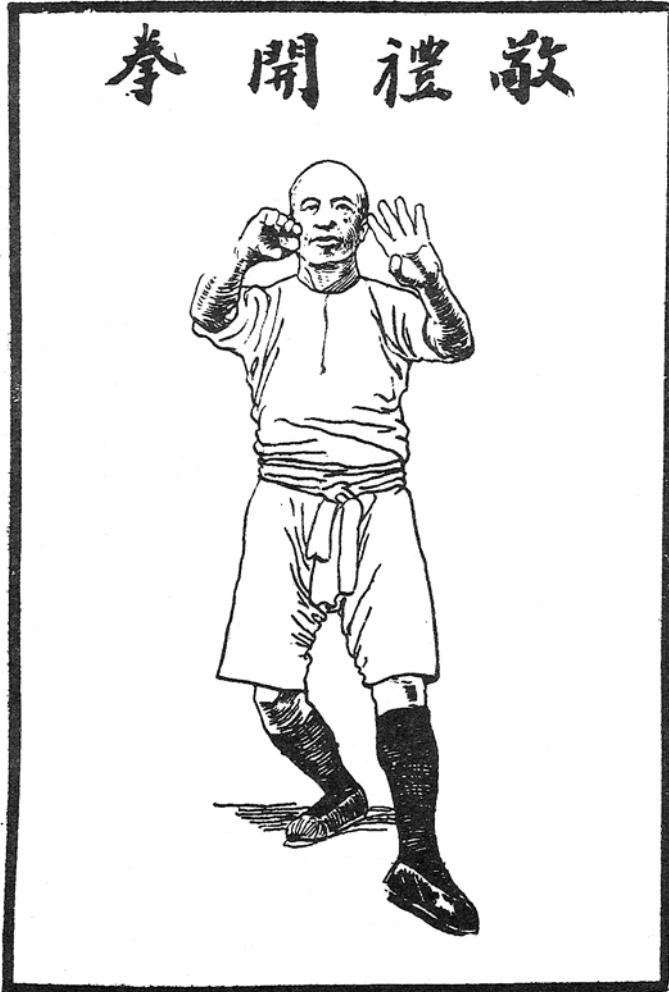


Fig.1



## YI FU CHIM JUNG

# 2. Two Tigers Cover Up Their Traces

*From the first position GING LAI – “A Greeting Before the Beginning” continue the execution. Clench your hands into fists, turn the fists before your breast with the centers of palms back, draw both fists to the waist and turn them with the centers of palms upward. Do not stick out your chest, do not raise your shoulders, look straight forward, both legs are straight, stand firmly. Pay attention to concentration of force LI in both thighs, the head is as if a cap weighing 1000 JINs<sup>18</sup> lies on it. The mouth is closed, breathe in and breathe out through the nose three times, maintain stable and strong posture. Then arms will do the next movement.*

**Comments:** After a greeting gesture (**Fig.1**) clench your left hand into fist with force, turn the fists with the centers of palms toward you and pull them to your waist. Simultaneously with hand movements the left leg is moved back to the right one. It is position YI FU CHIM JUNG – “Two Tigers cover up their traces”: the fists are on the sides of the waist, their back sides faces the ground, the feet are in parallel with each other, the distance between them is about one fist (**Fig.2**).

**Requirements to the coordination of different body parts are as follows:** the shoulders are lowered and slightly moved forward, the breast is slightly bent inward, the diaphragm is in its lower position (that corresponds to “stomach” breathing),

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<sup>18</sup> 1000 JINs are approximately equal to 500 kg, or 1100 lb (a figure of speech).



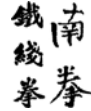
第二式

二虎潛踪

鐵  
線  
拳



Fig.2



the stomach is strained and “filled”, the hands are tightly clenched into fists. The tongue should touch upper palate, the mouth is closed, the teeth are clenched without effort, the chin is slightly drawn in, the look is strictly forward. If you imagine vividly enough that you carry some weight on your head, the position of your head, neck and upper part of spine would adjust themselves correspondingly. The lower part of the body: the thighs are strained, the buttocks are “pulled in”, the pelvis is put slightly forward and upward, due to it the lower part of the spine is straightened and is on one vertical line with the upper part of spine and the neck. The knees are straightened, but not completely. Try to “cling” to the ground with your toes (however, do not bend them), it helps “to take root”. At the start it demands some conscious efforts, but after some practice you will take the right posture automatically.

In this position breathe in and breathe out three times, at this time your fists are moved back and down at the level of the coccyx. The fists are moved through three stages when you breathe out, they are immovable when you breathe in. The movement is executed slowly and with some effort: just imagine that you try to bend a thick iron wire. At the end of the third exhalation you take **position 2**: your fists are clenched with effort, your wrists are bent towards the inner side of the forearm, the elbows are directed backward (**Fig.2**). All the above requirements to the stance are maintained.



## SEUNG GIM CHAI KIU

### 3. Bridges Hacking Like Pair of Swords<sup>19</sup>

*A straight stance as shown in the previous picture (Fig.2). Both fists are “pulled up” from behind, moved forward along the sides of the ribs and reach the position under armpits; then the fists (with palm centers) turn to face each other, unclench and form the position CHAI JEUNG – “The cutting palms”. At this moment you should open your mouth and breathe out, after it the “cutting palms” move forward very slowly and arms stretch. You should breathe out and utter “HO-O”.*

**Comments:** When you are in previous position YI FU CHIM JUNG (Fig.2) make a deep breath through the nose. With that the breast is slightly raised up without sticking out, the shoulders remain lowered. During inhalation the fists move up and at the end of inhalation they are on the sides of ribs under the armpits, the back of the hand down. Then fists are transformed to CHAI JEUNG – “Cutting palms” and do a short push forward at the breast level. That phase of the movement is shown in the picture for this position: the arms are bent, the elbows are lowered, the distance between the palms and the breast is from 20 to 25 cm (Fig.3). Simultaneously with the palms push, do a short breath-out from the upper part of the lungs through the mouth with uttering the sound “HO-O”; at the same time the abdomen remains strained and “filled”. Without stopping in this position the arms start slowly

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<sup>19</sup> The term “Bridge” (KIU) in the Hung Gar terms means a forearm. There are 12 basic techniques for “forearm-bridges”. Those techniques were inherited from the Southern Shaolin. They are also called “12 Hung’s bridges”.



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straightening forward, the movement is executed with some effort and with gradual exhalation through the nose. At the end of the movement another short push is executed with breath-out through the mouth with the sound “**HO-O**”<sup>20</sup>. In the final phase the arms are slightly bent in the elbows, the elbows are turned downward.

**Explanation:** During this exercise just imagine that you are standing close to a very big and heavy iron ball that you must push as far as possible. At the first moment you should gather yourself up and move the ball from its place, then you gradually, with constant effort, straighten your arms and accelerate the ball, at the end you give it a certain momentum with a push. At the external level this piece of imagination allows you to attain the right coordination of breathing with the work of muscles and sinews and at the internal level to unite the force-Li with breath-Qi. At the initial stage of training mental concentration has uttermost importance, it is called “*The Thought Leads Qi*” in the tradition of the Shaolin QiGONG. After some practice any of your movements will be filled with the internal energy Qi without any effort of your consciousness. That is the final aim of Shaolin QiGONG practice. Shaolin treatises on pugilism say: “*When each movement of your body is fused with the breath-Qi, your arms and legs become quick and strong like those ones of a monkey. So the man moves like a lightning in the sky and joyfully he passes along as a victor in all battles.*” /De Chang. Shaolin Qi Gong. Zhangzhou, 1983/

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<sup>20</sup> In this *TAOLU* several types of breathing are used, each type relates to a certain action at the “external” level and reinforces it according to the principle “*The Force-Li Comes With the Breath-Qi*”. A sound uttered during exhalation is a manifestation of the “internal” effort and comes as if from the stomach (from the region *DANTIAN*), therefore one should not simulate it artificially. At first it is better to concentrate on the coordination of motion and breathing.





第三式

雙劍切橋

鐵  
錢  
拳

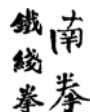


六

Fig3.



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## LOU JANG TIU DAAN

### 4. Venerable Monk Carries a Yoke

*You are standing in a straight position as shown in the previous picture (Fig.3). Your palms shoulder-width apart with fingers pointed upward. Turn your hands (with fingers) down and the centers (of the palms) upward. Then “divide three joints” (bend an arms in shoulder, elbow and wrist joints), clench your fists and pull them up. Both elbows move away from the side ribs, facing down as before; both forearms keep vertical-diagonal position. Both fists are “pulled up”, reach the level of cheeks and stop. During that movement you straighten your chest and breathe out with uttering the sound “H-E”.*

**Comments:** From the previous position (arms are stretched forward at the shoulder level, palm centers face each other) rotate the palms in the wrist joints – left hand counter-clockwise, the right hand clockwise to turn palm centers upward (with this the fingers are directed forward and downward). At the time of rotation the wrist joints must be strained and bent in the extreme in the direction of the outer side of a forearm. Then slowly and with some effort clench the hands into fists with simultaneous bending the wrists toward the inner side of the forearm and pull the fists to the shoulders. This movement is slow and strained as if you pull toward you a heavy thing. Those actions are done with a slow and deep breath-in through the nose. After a small pause raise up your fists at the cheek level and pull them apart to take the position “Venerable monk carries a yoke”. The movement is carried out at a middle speed. Just imagine that you are in a narrow corridor and try to move aside the walls with your forearms; in the final stage the effort reaches maximum and it is accompanied by a short breath out with uttering the sound “**H-E**” through the mouth (the lips are



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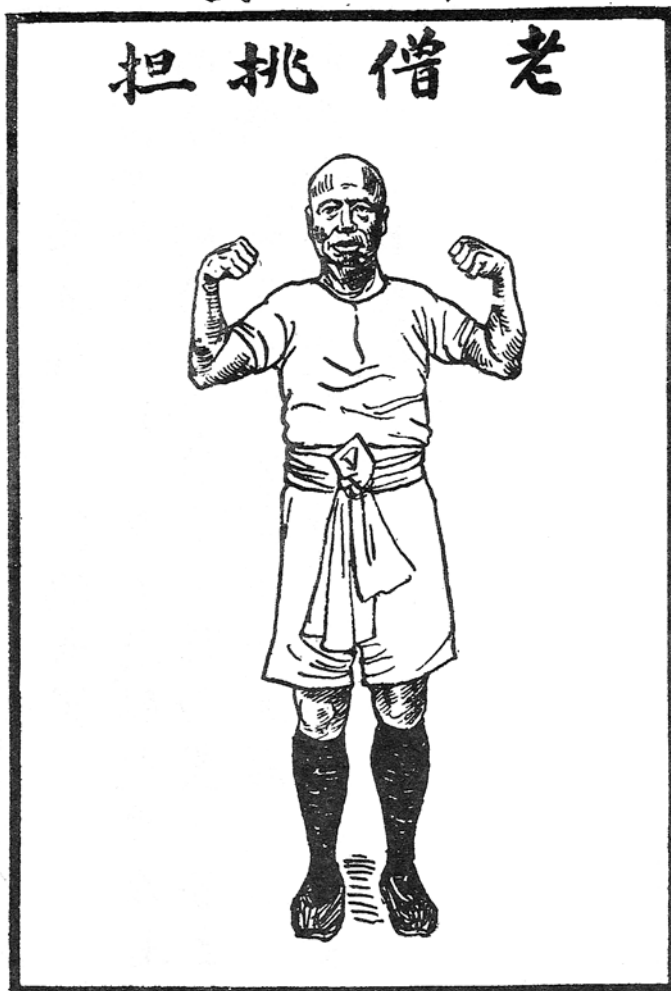


lightly parted, the teeth are clenched, as if you “spit out” some air from the upper part of your lungs).

式四第

担挑僧老

鐵  
錢  
拳



入

Fig.4



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## GING NGAAN LIN YIK

### 5. A Frightened Goose Flaps Its Wings

*You are standing in a straight position as shown in the previous picture (Fig.4), both fists are raised at the level between your shoulders and cheeks. Unclench both fists simultaneously, then the palms move to opposite sides from the shoulders to the right, to the left and downward with a “cutting” movement. When they reach the level of the waist they stop. The fingertips face outside, the wrists butt the pelvic bone, the elbows are moved back into a “prop-up” position. You make breath out with the sound “H-E” through the mouth.*

**Comments:** The movement is carried out at the maximum speed, the palms descend along an arc from the position above the shoulders to the left and to the right to the waist with a “cutting” movement. In the final phase the upper part of the body slightly bends to follow the arms movement. During that movement you breathe out through the mouth with uttering the sound “**H-E**”.

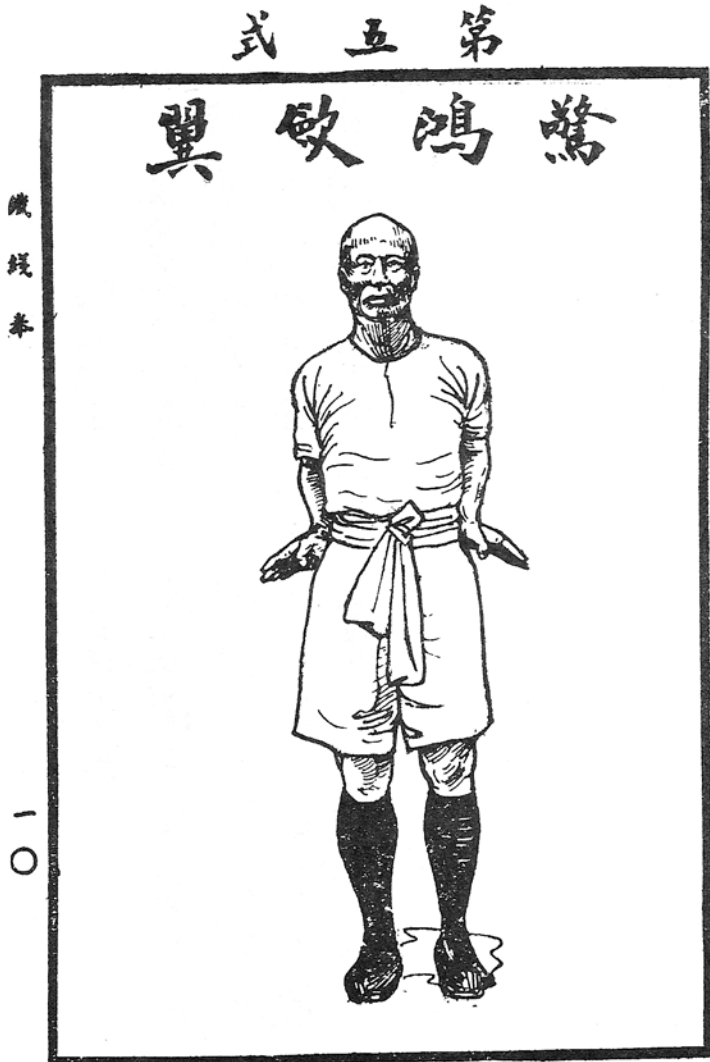
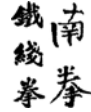


Fig.5



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JO YAU CHYUN KIU

## 6. Piercing Bridges<sup>21</sup> to the Left and to the Right

*The position of the torso is straight. Both palms from the position on the waist are pulled apart at the same time, the arms are stretched to the right and to the left. After reaching the shoulder level and locating on one line they stop; at the same time the thorax expands. The movement is made with an exhalation through the mouth and with uttering “CHI”.*

**Comments:** From the previous position (**Fig.5**) deliver piercing blows to the right and to the left with finger tips as shown in the picture (**Fig.6**). The movement is made as quick as possible, the fingers are straight and strained. Imagine that there are paper screens on your left and on your right and you need to pierce small holes. During that movement you breathe out through the clenched teeth with uttering the sound “**CHI**”.

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<sup>21</sup> The term *KIU* (“bridge”) in the *Hung Gar* terms means a forearm. There are 12 basic techniques for “forearm-bridges”. Those techniques were inherited from the Southern Shaolin. They are also called “12 Hung’s bridges”. *CHYUN KIU* is one of 12 “bridge techniques”. In fact, it is a quick strike with finger tips of an open palm.



第六式

左 右 寸 橋



Fig.6



## SAAM DUK JYU KIU

### 7. Build the Pearl Bridge Thrice

*The position of the torso is straight, your shoulders and your arms form a straight line. Then your left and right arms slightly descend, both palms turn to the position JYU KIU - "Pearl Bridge". You strain the thorax and at once both "Pearl Bridges" very slowly pull to the shoulders and take place between your shoulders and ears. Utter "S-I", at the same time "Pearl Bridges" are slowly stretched to the left and to the right. The movement is made three times.*

**Comments:** After delivering blows to sides bend your wrists toward the outer side of the forearms, at the same time change the position of your hands according to the picture (**Fig.7**). The arms are slightly bent in elbows, the elbows and the wrists slightly descend ("sink" in the original text). The movement is fast as if you jerk your hands slightly down and toward you (however, the amplitude of the movement is small, you only slightly bend your arms in elbows). Requirements to hand position: your forefingers are completely straightened and directed upward, other fingers are bent and pressed to the edge of the palm, palm centers are directed to sides; the wrists are bent in the extreme and with effort, you should feel some tension in fingers, palms and wrists. Slightly spread your fingers in this position: the tension in the sinews will grow. Then slowly pull your hands to the shoulders, at the same time you breathe in through the nose. That phase of the movement is shown in the picture (**Fig.7**). After it draw your palms to both sides at the shoulder level slowly, with some effort. The movement is made together with breath out through slightly parted lips and a low hissing sound "S-I". Imagine that you try to move apart cliffs in a narrow cleft. Then while breathing in, slowly pull "The Pearl

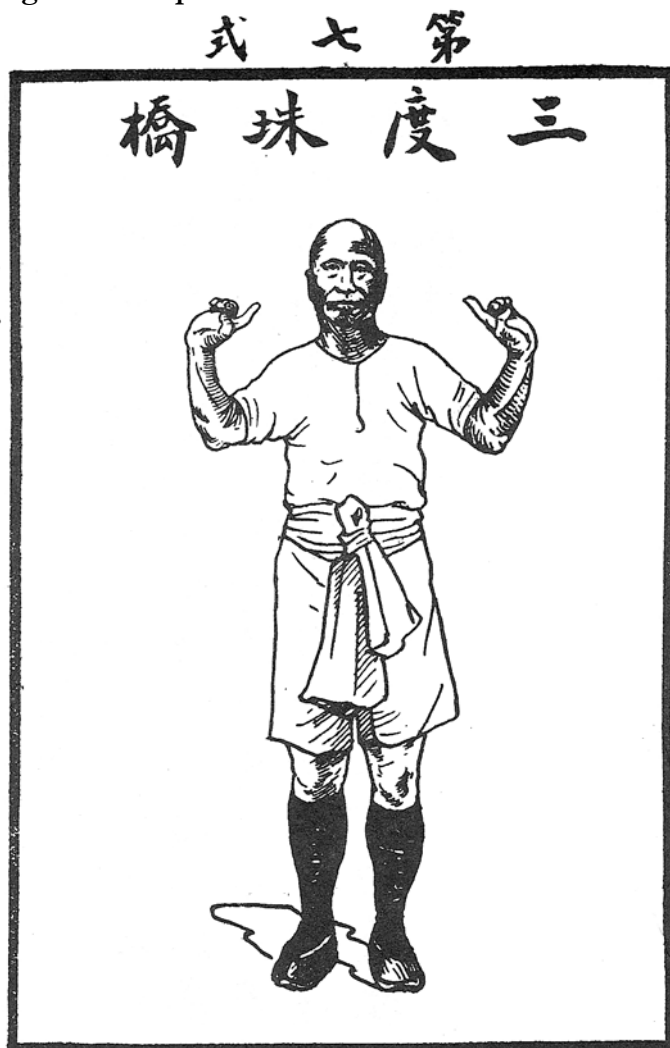




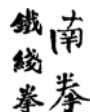
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bridges” to your shoulders. Execute it three times. **Be careful with this exercise: do not strain yourself extremely, if you have higher blood pressure.**



**Fig.7**



## DAAI SIN GUNG SAU

# 8. Great Immortal Raises His Hands in Greeting Gesture

*The position of the body is straight and upright. The "Pearl Bridge" of the right arm transforms: the hand clenches into fist. The "Pearl Bridge" of the left arm also transforms: the hand is in the position "palm". After it the right fist and the left palm simultaneously and very slowly move forward and draw together but the left palm is a little ahead of the right fist. Then the left palm clenches into fist and both fists descend along the torso and move back, as if you are pulling something toward you. The movement is made without sound exhalation.*

**Comments:** After the execution of the previous exercise three times, clench your right hand into fist and transform the left hand into the position "palm": all fingers except the thumb are straight. Then both arms stretch forward and you take position DAAI SIN GUNG SAU - "Great Immortal Raises His Hands in Greeting Gesture" (**Fig.8**). The movement is made slowly and with some effort, exhalation is soundless, through the nose. Then, clench the left palm into fist and slowly draw both fists to your waist. In that way you take position YI FU CHIM JUNG - "Two Tigers Cover Up Their Traces" (**Fig.2**). This movement is accompanied by a deep and a long-drawn inhalation through the nose. Do not forget about mental concentration on the movement: imagine that your hands are bending a thick iron wire with its ends wound on your fists.



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第八式

大仙拱手

鐵  
錢  
拳

一  
六

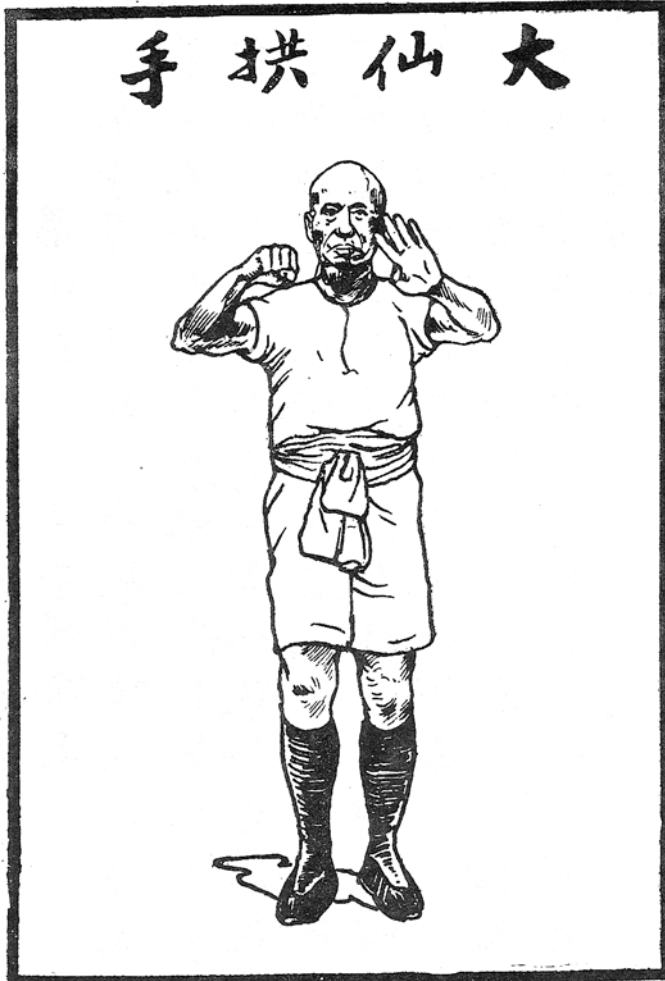


Fig.8



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## YI JI KIM YEUNG MA

# 9. Straddle the Beam with Pincers-Shaped Legs in the Stance of Hieroglyph “YI” (一)

*The position of the body is straight and upright. From the position in front of your chest both fists are already pulled to you and drawn back. Stand on tiptoe, at the same time raise your heels up and bring them apart with a twisting movement. After your heels touch the ground, the tiptoes are raised and turned. Thus, the feet are being parted to the left and to the right. When the distance between the feet becomes 1 CHEK and 2 CHYUNs<sup>22</sup> they stop. After it the body “settles down” (descends a little), both knees are slightly bent, the thighs are open outside, the force LIK concentrates in the shins, thus a “Pincers-Shaped” stance is formed. The movement is made without sound exhalation.*

**Comments:** Position 9 differs from position 2 only in feet position. It is necessary to pay special attention to the position of your shins: they must be strictly vertical, the knees are not drawn inside. Imagine that you tightly grapple a beam of square cross-section with your knees and shins, the side of the beam is about the length of your shin (about 45-50 cm or a little longer, depending on your height). Your knees are bent a little, your feet are parallel, the toes should “cling” to the ground (however,

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<sup>22</sup> The distance between the feet is about 45 cm, or 1,5 ft.



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第九式

二 字 拈 陽 馬

鐵  
錘  
拳

一  
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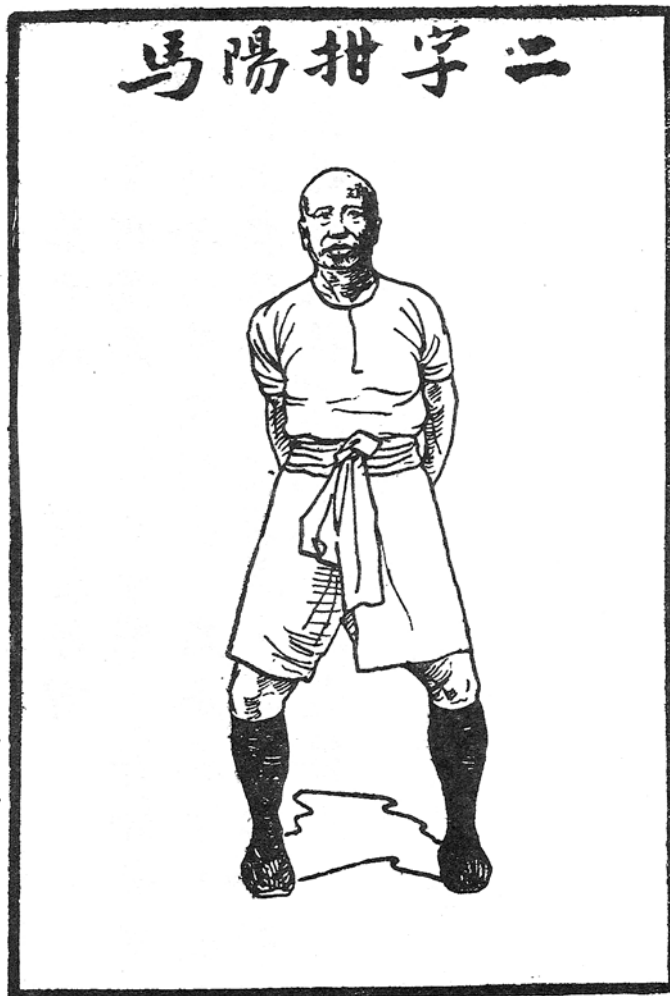


Fig.9

林  
世  
榮



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鐵  
綫  
拳

don't bend your toes, the soles should be tightly pressed to the ground). The inner side of your thighs and shins should feel some strain, moreover you should feel twisting tension in your shins. At the same time the requirements contained in the comments on **position 2** are applied to the upper part of the body, don't forget about it. Moving feet apart is done during an exhalation (**Fig.9**).

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Lam Sai Wing  
(1860-1943)



*"SINCE MY YOUNG YEARS TILL  
NOW, FOR 50 YEARS, I HAVE BEEN  
LEARNING FROM MASTERS. I AM  
HAPPY THAT I HAVE EARNED THE  
LOVE OF MY TUTORS WHO PASSED  
ON ME THE SHAOLIN MASTERY..."*

Lam Sai Wing was one of the best fighters of his time, an outstanding master of Southern Shaolin Hung Gar Kung Fu and a disciple of the legendary Wong Fei Hung. At the beginning of twentieth century, supposedly in 1917-1923, when Lam Sai Wing was the Chief Instructor in hand-to-hand combat in the armed forces of Fujian province, he wrote three books on traditional Shaolin methods of the achievement of the highest mastership. In those books he scrutinized COMBAT TECHNIQUES of TIGER and CRANE style, as well as the OLD SHAOLIN METHOD of developing the "INTERNAL" and "EXTERNAL" power. The books are illustrated with a great number of fine drawings showing the author demonstrate his wonderful techniques. Until now the books of Master Lam Sai Wing serve as a basic textbook for those who seriously practices Hung Gar in China.



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/Tanjin, 1934/**

The book was written in 1934 with blessing and direct participation of the Head of the Shaolin Monastery Reverend Miao Xing nicknamed "Golden Arhat", one of the best Shaolin fighters of all times.



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**/Shaolin Tutor  
Chun Jin/**

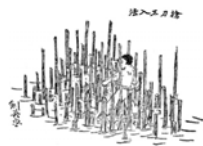


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